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HAMMERSTEIN'S NEW OPERA IN NOVEMBER

**"Opera in English" School Included
in His Latest Venture—Property
Already Bought**

Oscar Hammerstein has finally decided to make good his threat to ignore his agreement with the Metropolitan Opera Company, excluding him from the grand opera field in New York. He has purchased the property and will erect a large opera house and opera school at Lexington avenue and Fifty-first street. The building will be ready on November 10, 1913.

Moreover, he will dedicate his newest venture to the cause of "Opera in English," combining with the auditorium for the presentation of works translated into the vernacular a "conservatory for the training of singers in the proper enunciation in English." In Mr. Hammerstein's opinion, the inability to sing in English is responsible for the poor results attained by this cause up to the present.

The property which the impresario has purchased for his undertaking measures 290 feet by 175 feet, and the estimated outlay for property and building is placed at \$1,500,000. English capital is said to be supporting Mr. Hammerstein.

"There is no opera in this country, except the society entertainments in foreign languages which pass for it, and after much thought and deliberation I have decided that there is a field for the production of grand opera that shall appeal to all the people and that all the people will understand," said Mr. Hammerstein on Tuesday. "But my opera house will be not only an opera house; it will be an institution. I shall have in connection with it a conservatory for the training of singers in the proper enunciation of English. That is the reason for the poor results which opera in English has gained. Nobody knows how to sing in English. It is an unknown art, and I shall begin from the beginning with my singers.

As to Singers

"Who will they be, you ask me? Ah, how can I say? At present my mind is filled with bricks and mortar. Will they be Witherspoon, McCormack, Harrold? How shall I say? They will be men and women whom others have not discovered, though. Of that you may be sure. I never follow in the footsteps of others. They may say what they please about me, but I am original. And I make my own stars and productions. So it will be with the new opera house. I shall find the men and women I want. I have never yet failed to find what I wanted. I am not an amateur. I know opera. I have studied it, and this venture is the fruit of all my studies.

"It may be that my opera house will prove the cornerstone of a school of American music. I hope so. I am a firm believer in the possibilities of opera in English, and anybody is welcome to bring to me a modern opera, and if it shall seem worthy of production I will produce it.

Seating Capacity of 3,000

"My new house will be large enough to seat about 3,000 people, and it will be a house for all. There will be no scale of exorbitant prices. I will charge only what I have to. I am not trying to make money. I am trying to found an institution, dedicated to the service of opera in English."

Asked why he had chosen a site for his new house far from the theatrical district, Hammerstein said:

"Where do most of the people of New York live? One-fourth live west of Fifth Avenue, and three-fourths live east of it. I am not speaking of the East Side, commonly so called. I am speaking of the east side of Fifth Avenue, including Madison Avenue, Lexington Avenue and Park Avenue, the blocks where the bulk of the city's opera-going public live. It is for them I am building this house, although it is also for the people of the Bronx, of Brooklyn,



PAUL ALTHOUSE AS "DIMITRI"

Metropolitan Opera Company Tenor Whose Début in "Boris Godounow" and the Remarkable Critical Reception Accorded Him, Demonstrated the Possibility of Success for the American Trained Singer on the World's Most Exacting Operatic Stage. (See Page 2)

of all districts of the city. The location on Lexington Avenue, at Fifty-first street, is easier reached from other parts of the city than the present theatrical district. I am not an imitator. Whatever I do, I do originally."

Regarding his contract with the Metropolitan Opera Company, made three years ago, which prohibited him from giving opera in New York or Philadelphia for a period of ten years, Mr. Hammerstein said:

"There is the law," he remarked, with a shrug of his shoulders. "The Metropolitan has lawyers: I have lawyers. That is all I can say. Leave it to the law."

The property purchased by Hammerstein for his new venture is the greater part of the former Nursery and Child's Hospital block, which the city sold at auction last week to speculators.

Hammerstein, who was represented in the purchase of the realty by Edward Lauterbach, has engaged W. H. McElfattrick as his architect, and plans are under consideration for an opera house and music hall

on the type of Carnegie Hall or the new Aeolian Hall, which are to be ready by November 1, 1913. The Lexington Avenue frontage will be used for the principal entrance to the opera house, which Hammerstein proposes to light at night in a similar manner to the Hotel Astor.

On Wednesday Mr. Hammerstein announced that his scale of prices will range from twenty-five cents to three dollars.

"I have announced my scheme," he said, "and it is now up to the Metropolitan to stop me if they can and wish to. They cannot stop me from building my opera house, and when it is in operation it will in no way injure the Broadway institution. I will have in my company only English speaking singers, and only artists of the first rank. The New York public demands first class opera or none, first call in all respects, as to artists, scenery, orchestra, conductors and ballet.

"If they do not get this they will stay away. I intend to give it to them."

TWO NEW OPERAS FOR METROPOLITAN

**"Madeleine" and "Sans Gêne"
Assured Next Season—"Falstaff"
Revival Deferred**

Two new operas have been definitely decided upon for production at the Metropolitan Opera House next season. One of them, as already announced, will be Victor Herbert's one-act opera, "Madeleine," and the other will be Umberto Giordano's "Madame Sans Gêne," which the composer has almost completed. It is possible that one of the three operas upon which Claude Debussy has been so long at work, "The Fall of the House of Usher," "The Devil in the Belfry" and "The Legend of Tristan," will be completed. The Metropolitan owns the producing rights to these operas and General Manager Gatti-Casazza hopes to be able to give one at least next season.

The contemplated production of Verdi's "Falstaff" will be deferred until early next Fall. Mr. Gatti-Casazza has decided upon this because it is now too late to produce the opera and have it complete the regular round of five subscription performances. There will be an especially elaborate revival of the work next season in commemoration of the Verdi centenary.

The one remaining revival for this season will be Donizetti's "Don Pasquale," which Mr. Toscanini will conduct. Beethoven's Ninth Symphony will introduce Mr. Toscanini to New York as a symphonic conductor on April 13 and will probably be repeated at a matinée during that week which will be the last of the season. Giulio Setti is training the Metropolitan chorus for the symphony and the four soloists will be Metropolitan singers.

Next season will remain the same length as the present one, opening November 17 and extending twenty-three weeks, with the usual Brooklyn and Philadelphia performance and a one-week tour. It is planned to re-stage Wagner's "Ring" dramas and also probably "Lohengrin." Mr. Gatti-Casazza is not yet prepared to announce definitely the production of Richard Strauss's "Der Rosenkavalier."

The principal artists of this season will be retained for next year and there will, of course, be engagements of new singers during Mr. Gatti-Casazza's absence in Europe in the Summer. Of new artists already engaged there are Frau Ober, mezzo-soprano, of Berlin, and the two tenors, Rudolph Berger, of Berlin, and the American, Alfred Piccaver, of Vienna.

Club Plans Popular Price Opera Season with Aid of Metropolitan

Autumn and Spring seasons of grand opera at popular prices are being planned for the Century Theater, New York, by a committee of the City Club, acting in conjunction with the Metropolitan Opera Company. Just how close is the association will be found from the fact that Otto H. Kahn, chairman of the Metropolitan board of directors, is a member of the City Club's committee. Seasons of eight weeks are contemplated, to begin next Fall before the opening of the Metropolitan. The Gatti-Casazza forces are to supply the scenery and many of the artists, according to the announcement.

This scheme has nothing to do with the Hammerstein project for opera in English, for the Century Theater audiences are to hear the various operas in the language in which they were written. The club committee is to raise a fund of over \$300,000 to prevent any loss to the Metropolitan. The complete details of the plan are to be announced at a luncheon to be given at the City Club on April 12.

Besides Mr. Kahn, the City Club's committee on popular opera includes the following: Edward Kellogg Baird, chairman; William C. Cornwell, Edward R. Finch, Roland Holt, Norman Hapgood, Isaac N. Seligman and Arthur E. Stahlschmidt.

WHAT IT MEANS TO MAKE A METROPOLITAN DEBUT

The Story of Paul Althouse's Entrance into an Operatic Career Illustrates Some of the Difficulties and Trials That Face the Aspirant—The Part Oscar Saenger Played in the Young Tenor's Success

ONE enters the Metropolitan Opera House amid the bustle occasioned by the late comers and finds one's seat as the lights do down and the orchestra intones the opening phrases of the evening's opera. All around are people settling themselves to an evening's enjoyment, or boredom, as the case may be. Some are interested in the music, some want to see who is in the boxes, some chatter with their friends, but, with the end of the orchestral prelude and the rising of the curtain, all settle back in their chairs prepared to listen to an evening of perfect opera.

And here is the marvelous thing about it all. These thousands of people representing all ranks and conditions, music lovers and what-not, accept as a matter of fact a presentation of a work which has taken thousands of dollars to put on and perhaps a year to prepare. And beyond these things lie the conditions under which the artists appear; the years of work, the ambitions, satisfied and unsatisfied, the fact that it may be a debut with its accompanying horror of failure and a wrecked career, the physical conditions under which the singer appears. The preparing and staging of an opera is interesting, is even fascinating, but the career of an artist to whom this performance means success or failure holds the true, the dramatic story. The story of human desires and longings, of accomplishment and failure is always of more import than the molding of the material of a drama.

Less than a decade ago a robust, mischievous boy was leading the life of a typical, barefooted American boy of the average small town. Swimming, fishing, playing baseball during the long, hot Summer days when school was but a memory, and reluctantly donning shoes and stockings after Labor Day and becoming a respectable schoolboy until the passing of a long, dreary Winter.

Then, one memorable schoolday, came the first recognition of the fact that music, even the elementary kind in the public schools, meant something, that it was more than an opportunity to relieve an active boy's feelings by shouting. From that it was but a step to the attracting of the attention of the music teacher who first made him, and then allowed him, to sing solos in some of the school concerts. Then came his first rehearsal with a boy choir and the ever memorable day when he donned for the first time the surplice and sang strange chants and anthems in a quaint old church. He did not understand it, but it appealed to him by its character of the mysterious and, in a way, dramatic.

Hand in hand came some voice lessons and the first solo and the congratulations of admiring parents and friends, then the demands from other churches for his services until, fearing that he might become a musician, his parents started him in a commercial career. Followed in rapid succession experiences in various business lines which satisfied his desire for ceaseless activity but strangely left a void which could be filled only by music. Then came real music lessons and the discovery that he was the possessor of a tenor voice, and the first appearance as a full-fledged soloist.

Finally came the day when his musical friends and his reason forced upon him that he must be a singer and his business friends and others pointed out that it was a risky profession and one not to be embraced excepting as an adjunct to something which "would give him a steady income." At last the decision could be no longer put off and the boy, now twenty years old, came to New York and asked the advice of Oscar Saenger. The verdict was favorable and then began a year, two years of drudgery, which the ambitious young singer had not thought possible. Day after day came lessons in voice, sessions with the teacher of languages, instruction in stage deportment, rehearsals in opera on a real stage and in a real way, constant study and practise and encouragement.

There came also the visiting of the many managerial offices and the request for a chance to sing in concert and the constant answer: "When you've made good, come back!" At last a manager was found who would agree to try, but who was not



Paul Althouse, the Young American Tenor, Whose Début at the Metropolitan Opera House as "Dimitri" in "Boris Goudounow" Was a Sensational Success, and Oscar Saenger, to Whose Efforts Mr. Althouse's Success Was Largely Due

Upper Picture: Unraveling a Knotty Musical Problem. Lower Picture: Studying the Stage-Business of an Opera

sanguine. At first there came a few concert engagements, then more and more as the young tenor made good, and finally a real fame in this line of work which would have satisfied a less ambitious singer and a less ambitious teacher.

Then, one day, Oscar Saenger, the teacher, bade the young singer to prepare to sing the next day for a trial before some important people. The day came and he found himself taken to the Metropolitan Opera House and, before he had time to get frightened or doubtful of himself, out on a cavernous stage singing to a darkened auditorium. A moment's conversation with the *repetiteur*, and the singer advanced to the front of the stage and began the glorious aria "Celeste Aida." As he sang the bored look on the face of the man at the piano vanished and he turned and looked with interest at the confident bearing of the youth with the wonderful voice and dramatic style. A nod of comprehension and approval was his only comment as the singer finished. From the auditorium came no sound of recognition, only one might have seen a group of men of distinguished bearing talking earnestly together.

After a wait of some time in a dingy office the singer and his teacher emerged into the glaring sunlight. Without a word the maestro handed the young man a folded paper. He glanced at it and then stopped still in his surprise. "For me," he cried, "a contract to sing at the Metropolitan? It cannot be possible." And then he learned for the first time of the negotiations and the hundred and one matters to be settled before a contract could be signed or an *audition* arranged for. "How can I

ever repay you?" was his first remark after he had listened speechless to the story. "By making good," was the only reply.

And then began the process of "making good," for an engagement at the Metropolitan does not mean that the singer has entered a kindergarten but that he has entered into competition with the great artists of the world. On that stage one makes good or one does not—that is all. The round of studies was again resumed, but this time with definite rôles in view. The music was studied and analyzed, the acting gone over again and again with other singers and with the teacher; in fact, whole operas were performed with casts complete excepting chorus. Meanwhile appearances on the stage at the Metropolitan were made in small parts.

Finally came the day of the debut. The day before there had been a dress rehearsal in which the young tenor sang divinely and for which he received the plaudits of the senior members of the company who had taken a liking to this newcomer because of his unspoiled youthfulness and his excellent voice. But this was past and disaster threatened, for the young tenor had lost his voice. A cold, an overexertion of the voice the day before, and his career was threatened with failure before it began. Doctors were summoned, Mr. Saenger came and by ceaseless work and will power on the part of all the singer made his first entrance.

At first uncertain as to what might happen he restrained himself and sang with caution, but as he heard his voice and realized that he could still sing there came that freedom which makes the real artist.

After his first applause, after the first congratulations on the stage between his appearances, the tenor passed from triumph to triumph until even he realized that he was "making good." At last, the opera ended and the curtain down, the young tenor was surrounded by friends and opera stars offering sincere congratulations, to all of whom he replied in one word: "Mr. Saenger!" Then came one of the greatest of the prima donnas, one whose name is known wherever "Butterfly" is sung: "I must congratulate you," she said. "The next time *Butterfly* is sung you must play *Pinkerton* with me!"

The rest is a matter of history. The singer was Paul Althouse. The newspapers of the next day pronounced his success as one of the most remarkable and one of the most unequivocal of the Metropolitan Opera stage in recent years. What remains of success for this young man is to be seen in his future work.

This, then, is a small part of what happens before a singer appears in an opera on the Metropolitan stage. The audience accepts what is given it as a matter of course, but to one who knows, and understands, there is in each operatic performance the romance of a human life.

A. L. J.

SINGERS AMONG VICTIMS IN THE TORNADO'S PATH

Cassius Shimer and Frieda Hulting Reported Killed in Omaha—Dippel Company Expected April 14

So far as could be ascertained by MUSICAL AMERICA none of the prominent musical artists now visiting America was in the middle-Western territory devastated by the tornado on Saturday and Sunday. A dispatch from Omaha says:

"The strife is o'er, the battle done; the victory of life is won," sang Cassius Shimer, a tenor, of No. 116 South Forty-second street, at the Easter services in McCabe Methodist Church Sunday morning.

"Nine hours later, when the tornado destroyed his home, Mr. Shimer was killed. The church in which he had sung was badly wrecked."

A dispatch to the New York *Herald* from Omaha says:

"Frieda Hulting, who is reported as having been killed, was a singer of note. She lived at Twenty-fifth and Chicago streets and sang with success in the leading churches for several years. She filled engagements in Chicago and other cities and was looking forward to an operatic career."

The Chicago Opera Company, on its way East from San Francisco, is scheduled to appear at the Auditorium in Omaha on the evening of Monday, April 14, in "Thais," with Mary Garden, Mmes. Bera, Cavan, Egner, Messrs. Dufranne, Huberdeau, Nicolay, Warnery and Director Campanini in the cast. It is not known whether the engagement will be canceled as a result of the unfortunate conditions now prevailing in the stricken city.

Léon Rains, the basso, narrowly missed the storm. Mr. Rains's manager, M. H. Hanson, spent several uneasy hours until he was able to hear that Rains, who was traveling through that district, had suffered nothing more than delay. Mr. Rains reports that his train seemed to be racing with the storm, the full fury of which they did not realize nor fortunately encounter, but the Wagnerian scenic effects of the storm as he experienced them were sufficiently thrilling, and Mr. Rains's concert scheduled for Terre Haute had to be canceled.

Syracuse Composer Wins Organists' Prize

SYRACUSE, N. Y., March 18.—Prof. William Berwald of Syracuse University was notified yesterday by the American Guild of Organists, New York, that the judges in the Clemson prize anthem contest had awarded to him the gold medal given by Mr. Clemson and the cash prize of \$50 given by H. W. Gray for the anthem submitted under the *nom de plume* "X. Y. Z." Prof. Berwald has also received prizes from the Philadelphia Manuscript Society for piano and string quintets and on a number of occasions his orchestrations have been used by Walter Damrosch and his New York Symphony Orchestra. Prof. Berwald's anthem accepted by the American Guild of Organists bears the title, "Hear My Prayer, O Lord."

Cavaliere and Muratore in New Haven

NEW HAVEN, CONN., March 18.—Lina Cavaliere and Lucien Muratore were heard in an operatic recital last night, a scene from "Carmen" bei the finale of the program.

NEW YORK RISES TO "BORIS GODOUNOW" WITH WHOLE-SOULED ENTHUSIASM

No Mistaking the Genuine Admiration for Moussorgsky's Opera at Metropolitan Première—Didur Surpasses Himself as "Boris" and Althouse Scores Notable Triumph Despite Indisposition—Honors for Toscanini and Setti—Good Friday's "Parsifal" and a Repetition of "Cyrano"



—Photo by White.

"Coronation Scene" in Moussorgsky's "Boris Godounow," as Presented at the Metropolitan Opera House—The Central Figure is Adamo Didur, as the Much Tormented Monarch. At His Left, Anna Case as "Theodore"; at His Right, Lenora Sparkes as "Xenia"

CONTRARY to what might have been expected, in view of the novelty and strangeness of the opera, the reception tendered "Boris Godounow" at its première at the Metropolitan Opera House on Wednesday evening of last week was in all respects of the warmest. Whether audiences at subsequent hearings, when more normal conditions than can be expected on a first night prevail, will be disposed to greet the mighty work with an enthusiasm equally incontrovertible remains to be seen. Certainly there was no questioning the genuineness of its success at the first performance. And considering that no composer was on hand upon whom honors could be focused the enthusiasm was all the deeper in its significance. Somewhat placid during the first two scenes the audience forgot its reserve the moment the curtain rose upon the remarkable scene before the cathedrals, and from that moment the brilliant success of the most original operatic novelty in years was unquestionable. The vehement applause at the fall of every curtain was occasionally interspersed with cheers. More important still, the audience remained till the very close and hissed disapprovingly at the few who attempted the customary exodus before the last measures had been played. And as the curtain fell slowly upon the gripping death scene there was a hush far more eloquent than the usual applause could have been.

It was by the merest chance that the performance was given. Early in the day Paul Althouse, the young American tenor who assumes the rôle of the False Dimitri notified the management that he was suffering from hoarseness and would be un-

able to sing. There was, of course, no substitute to undertake the part and so preparations were made to replace "Boris" by "Orfeo." But Mr. Gatti made an earnest effort to prevent this fresh disappointment, besought Mr. Althouse to make the attempt and succeeded in persuading him to do so. No apology was made for the young singer's condition and indeed none was necessary. For while it was evident to some who had heard him at the final rehearsal that he was singing with less freedom, the effect of his indisposition impressed no one as very serious. Besides, Mr. Toscanini helped him valiantly over difficult places by accentuating the orchestral portions.

The performance as a whole requires no renewal of detailed discussion. It should be said, however, that Mr. Didur surpassed his performance of the previous day. This was true, especially in the ghost scene and the death episode, both of which he enacted with dramatic directness and compelling power. Moreover his voice sounded strangely better than it ever has before. There was a roar of approval when he appeared before the curtain after the incident of the murdered Czarévitch's apparition. Mr. Didur has enjoyed no such a welcome since he became a member of the company and he was visibly moved by it. He had another ovation at the close of the evening when the audience remained in their places to applaud him. Together with Mr. Althouse he received flowers and wreaths.

An Auspicious Début

The American tenor created an admirable impression and a more auspicious début would be hard to imagine. One longs to hear him in a rôle of greater scope than that of *Dimitri*. The drunken scene of the monk *Varlaam*, capably done by Mr. de

Segurola, amused the audience. Mme. Homer sang *Marina's* music admirably. The other small rôles call for no fresh comment at present. While the chorus does not enter into the spirit of the work as a native Russian ensemble undoubtedly would, its singing as such could scarcely have been improved upon. Of Mr. Toscanini's marvelous conducting it can only be said that he deepened the impression he made at the rehearsal. Much as the great conductor dislikes showing himself before the curtain there was no defying the storm of applause that his work called forth, and he appeared with the singers to acknowledge it. The chorusmaster, Mr. Setti, was also brought forward to receive that share of applause he so richly deserved. The superb and novel scenic settings elicited exclamations of pleasure from the audience and the music was more than once drowned by the applause which they called forth.

Whether the listener be prepared to appreciate the manifold beauties of the Russian folksongs and church modes of which the score is compounded it is almost impossible not to be moved to the depths by the elemental directness and the sincerity of this music. Fresh hearings of it disclose new beauties and there is not a dull moment in the entire work. The love scene, which is more in the customary operatic manner than the rest of the opera, pleased greatly last week. But it was even more gratifying to observe that the two wonderful and intensely Russian scenes of the final act were received with quite as much approval and listened to with even more rapt interest. Indeed, it must be admitted that the pleasure which the first night audience displayed in face of this opera speaks most highly for the cultured taste of New York operagoers.

The customary Good Friday "Parsifal" matinée attracted as usual an overflowing audience. The performance was admirable if not in every respect one of the best offered here. Mr. Buers was heard for the first time as *Amfortas*. Though somewhat hoarse in the first act he gave a performance that was on the whole distinctly creditable, though it occasionally wanted breadth and distinction. It was a far more commendable achievement, however, than his *Tetramund*. Mr. Jörn's *Parsifal* was better in all respects than it has ever been before and he sang with a vibrant quality of tone that was free and unforced. Mr. Witherspoon was *Gurnemanz*. Metropolitan audiences have heard no more satisfying interpretations of this rôle than that of this American artist. Mr. Görz, who was suffering from a cold, was *Klingsor*, but except for a few moments of restraint in his singing there was nothing to indicate that he was not in the best of health. Mme. Fremstad's *Kundry* was, as always, an impersonation of amazing beauties. The orchestra was generally in good form and the Good Friday music was entrancingly played.

"Cyrano" at Last Repeated

After two trials of "Cyrano" had gone by default, owing to the indisposition of Messrs. Amato and Martin, the Monday subscribers finally gained their hearing of the Walter Damrosch work on March 24. Almost every seat in the house was occupied and there was a fair representation of standees. A considerable degree of enthusiasm was observed following each act and the second act curtain calls were continued until the singers led out Mr. Damrosch to make his individual acknowledgments. So

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NEW YORK RISES TO "BORIS GODOUNOW" WITH WHOLE-SOULED ENTHUSIASM

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energetic was the composer in indicating his indebtedness to the principals of the opera that his silk "topper" eluded his grasp and fell into the footlights.

Various portions of the score were greeted with a round of applause, such as Frances Alda's arias in the first, third and last acts, Pasquale Amato's "Gascony Cadets" song with the chorus, and the "Almond Cheese Cake" patter of Albert Reiss.

A hearing of the opera caused the regret that the music of the first act had not been quickened to keep pace with the action. Such compression of this atmospheric scene would not only have made the act more effective but it would have prevented the performance from consuming such a Wagnerian length of time. As it is, the final scene did not begin till about 11.24, and thus one-third of those in the parquet and half of the boxholders missed Mr. Damosch's stirring embodiment of *Cyrano's* death scene, as well as Mr. Amato's poignantly moving portrayal of this finale.

Bella Alten Sings "Eva"

Mme. Gadski, who has been fortunate up to the present in escaping the prevalent epidemic of indispositions, succumbed last Saturday evening when she was scheduled to sing *Eva* in the popular-priced "Meistersinger" performance. Fortunately a substitute was available in Bella Alten (Mme. Destinn, who usually alternates with Mme. Gadski in the part, had sung the "Girl" in the afternoon and hence was unavailable) and slips in the program an-



Last Scene, Third Act, of "Boris Godounow," at the Metropolitan. Leon Rothier (Center) as "Pimenn," and Adamo Didur (Right Foreground) as "Boris"

nounced the change. Miss Alten has been heard as *Eva* in the past, and her work has always been remembered with pleasure. Her impersonation was delightful last week. She sang well, on the whole, and was sprightly and charming from a dramatic standpoint. After the second act she received a huge basket of Easter lilies.

Mr. Urlus appeared for the first time as *Walther* and gave more satisfaction than he did as *Lohengrin*. He was a graceful, chivalrous figure and he sang beautifully. Mr. Braun was a magnificent *Pogner* and Mr. Buers's *Hans Sachs* is the best thing he has done here. About Mr. Goritz's *Beckmesser* Mr. Reiss's *David*, Mr. Hinshaw's *Kothner* and Miss Mattfeld's *Magdalena* no higher praise can be spoken than to say that they were the same as ever.

Puccini's "Girl of the Golden West" faced its largest audience of the season on Saturday afternoon with the "standees' tier" jammed to a point of impassability. The traditional cast presented the Belascoesque opera with Destinn, Caruso and Amato resplendent in their several parts. The score was in familiar hands, with the efficient Giorgio Polacco, who has directed the opera in the Savage production many times, at the conductor's desk. Mr. Toscanini was scheduled to conduct but was indisposed.

A Contrast to "Boris"

Following the impassioned "Boris" on Wednesday of last week came a decided contrast in the placid, Mozartian measures of "Le Donne Curiose," which held the boards on Thursday evening. This Wolf-Ferrari work was given with delightful animation by its usual cast, including Geraldine Farrar, Rita Fonia and Jeanne Maubourg, as the inquisitive women and Messrs. Scotti, Macnez and Didur as the uncommunicative men. There were also the amusing *Columbine*, *Harlequin* and *Pantaloone* of the Goldoni story, capably played by Bella Alten, de Seguro and Pini-Corsi, respectively.

Changes in the cast marked the repetition of "The Tales of Hoffmann" on Friday evening. Leon Rothier appeared not only in his usual rôle of *Dr. Miracle* but as *Coppelius*, thus relieving Adamo Didur of the necessity of following his "Boris" triumph with appearances on three successive days. Mme. Duchêne returned to the part of *Giulietta*, from the singing of which at the previous performance she had been

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METROPOLITAN OPERA CALENDAR

WEDNESDAY, March 26, Wagner's "Lohengrin." Mmes. Fremstad, Homer; Messrs. Jörn, Goritz, Braun, Hinshaw. Conductor, Mr. Hertz.

Thursday afternoon, March 27, Verdi's "Rigoletto." Mmes. Hempel, Duchêne; Messrs. Macnez, Gilly. Conductor, Mr. Sturani.

Thursday evening, March 27, Puccini's "Tosca." Miss Farrar; Messrs. Caruso, Scotti. Conductor, Mr. Toscanini.

Friday evening, March 28, Moussorgsky's "Boris Godounow." Mmes. Homer, Case, Sparkes; Messrs. Didur, Althouse, Rothier, de Seguro, Reiss. Conductor, Mr. Toscanini.

Saturday afternoon, March 29, Damosch's "Cyrano." Mme. Alda; Messrs. Amato, Martin, Griswold, Reiss. Conductor, Mr. Hertz.

Saturday evening, March 29, Humperdinck's "Königskinder." Miss Farrar; Messrs. Jörn, Goritz, Reiss, Didur. Conductor, Mr. Hertz.

Monday evening, March 31, Massenet's "Manon." Miss Farrar; Messrs. Caruso, Gilly. Conductor, Mr. Toscanini.

Tuesday evening, April 1, Mozart's "Magic Flute" (special performance). Mmes. Hempel, Gadski, Alten; Messrs. Jörn, Goritz, Braun, Reiss, Griswold. Conductor, Mr. Hertz.

Wednesday evening, April 2, Verdi's "Aida." Mmes. Destinn, Homer; Messrs. Caruso, Amato. Conductor, Mr. Toscanini.

Thursday afternoon, April 3, Puccini's "Madama Butterfly." Miss Farrar; Messrs. Martin, Scotti. Conductor, Mr. Toscanini.

Thursday evening, April 3, Wagner's "Tannhäuser." Mmes. Destinn, Fremstad; Messrs. Urlus, Buers, Braun. Conductor, Mr. Hertz.

Friday evening, April 4, "Cyrano." Cast as above.

Saturday afternoon, April 5, Donizetti's "Don Pasquale" (first performance of season). Miss Bori; Messrs. Macnez, Scotti, Pini-Corsi. Conductor, Mr. Toscanini.



—Copyright Mishkin

Above (Circle), Andres de Seguro, as "Varlaam," and Jeanne Maubourg, as the "Innkeeper" in Act II. Center Picture, Adamo Didur, as "Boris," and Anna Case, as "Theodore," in the Final Scene of the Opera. Below, Leon Rothier, as "Pimenn," and Louise Homer, as "Marina"

'GO WEST, YOUNG MUSICIAN!' MAUD POWELL ADVISES

That Is the Place, Says Violinist, to Look for the Great American Composers and Works of the Future — Bellingham's Symphony Orchestra an Example of Western Progressiveness — Musical Appreciation in Hawaii

MUSICAL conditions in the West have been discussed so frequently and so extensively by all those musicians of significance or insignificance, that there seems about as little left to say on the subject as about opera in English. Sometimes the theories and deductions of this artist or of that are of weight and importance and sometimes they are not. But there is one, at all events, whose views and impressions are always worth recording. Maud Powell is a keen observer of the artistic evolution of those sections of the country which are decreed by the uninitiated as musically unlettered. And as the great American violinist revisits these localities annually she knows well whereof she speaks. Miss Powell has been in more than one sense a path-breaker, a pioneer. She it was who gave the initial impetus to more than one community whose people had previously walked in musical darkness. She has had the privilege of starting them, as it were, upon artistic careers that have yearly grown greater in promise and she has witnessed the achievement of almost incredible results.

It is but a few weeks since Miss Powell returned from another of these expeditions. Indeed, during the past winter she has been even farther West than the Far West. Christmas time found her not at her New York fireside and in the vicinity of snow and Christmas trees, but on the beach at Honolulu, clad in a bathing suit and ready for a canoeing party—in short, disporting herself as though the calendar had turned topsy-turvy and December had suddenly transformed itself into July. However, the Hawaiian journey was not really business, Miss Powell explained a few days ago to a representative of MUSICAL AMERICA, but only a sort of pleasure trip, a mid-season vacation, so to speak. She did play two or three concerts while she was there by way of pleasant diversion. But if she had been there on serious business she might have given thirty or more without contriving to satisfy the insatiable musical appetite which a taste of her art had engendered among the natives.

But business before pleasure and the American West before Hawaii! In a sense



Davenport Engberg Symphony Orchestra, of Bellingham, Wash., Mme. Engberg, Conductor, and Maud Powell, Soloist—The Picture Was Taken on January 24 Last

her travels through the Western States may have been a pleasure trip but they involved some arduous labor. No one is more popular with Western audiences than Miss Powell and, according to one Western manager, only two other persons can vie with her in the esteem of audiences—Lillian Russell and David Warfield. Which is equivalent to saying that of all visiting musicians her popularity is the greatest.

"Those who sit calmly in so artistically cosmopolitan a center as New York are scarcely qualified to form ideas concerning Western conditions," Miss Powell observed. "There is an atmosphere of smugness hereabouts that prevents one from acquiring the proper conception of the way things progress out there. Hearing as much music as we hear in New York and hearing it under the conditions we do makes it all but impossible for one who has not seen things on the spot to understand just how matters are developing.

Their Own Standards

"The fact is they have their own standards, their own very particular ideals in the West and they do not necessarily coincide with those that prevail here. I feel convinced that the proper place to look for the great American composers and works of the future will be the West. It may seem curious to those who imagine that artistic appreciation and culture are con-

fined to the East to learn that the Eastern opinion of an artist counts for very little in the estimation of those who patronize musical functions in the West. They accept or reject the artist according to their ideas of him. The newcomer must make his own way, must definitely prove his capabilities before he can hope for anything resembling a following.

"In San Francisco, for example, it is necessary for the newly arrived artist to give two or three concerts if he hopes to profit financially. Comparatively few will attend the first, irrespective of what his success in other quarters may have been. If he pleases at this first appearance a very much larger gathering will be at his subsequent ones. But unless the musician who has not yet proved his case has made arrangements for more than one hearing his efforts are scarcely likely to be particularly remunerative. On the other hand there are many local artists in those parts who are looked upon with the highest favor and of whom Easterners have heard nothing.

"Musical progressiveness is not equally distributed. I find many of the newer Western communities more prone to advance than some of those in the Middle West such as Kansas and Iowa, which are inclined to be a little sluggish. And the motive force for such advancement lies largely, as has been so often pointed out, in the activity of the women's clubs. They are indefatigable in their energy. The men are still somewhat slow. And it is characteristic of existing conditions that one should sometimes hear the surprised exclamation, 'Oh! look at the men,' when some of them are seen at a concert. That is one of the peculiar, one of the amazing problems of our national life, the solution of which we have not yet found! Why should it be that so many persons cannot bring themselves to look upon a taste for music as something compatible with distinctly masculine likings?

"In many places they make it their business to 'study up' my recitals beforehand. They have their Victor machines, they provide themselves with records of the various numbers on the program, and they post themselves on the lives of the composers and the characteristics of the compositions. They study these matters diligently before the concert takes place, and their talking-machines afford them private rehearsals, one might say. So that the enjoyment derived from the actual concert is two-fold.

Bellingham and Its Orchestra

"I played this year with the Bellingham (Wash.) orchestra. Fancy a place so remote having an orchestra! Well, it is due entirely to the efforts of Mrs. Davenport Engberg and it has been in existence more than a year. When Mrs. Engberg understood I was to play there last year she set about establishing an orchestra, her own violin pupils forming a nucleus. She had no easy task before her. At that time not a soul in Bellingham had any idea of what a viola was. Mrs. Engberg industriously set about teaching some of her pupils the viola. Gradually other instrumentalists were secured. A flutist was found and in order that his sojourn in Bellingham would be assured the resourceful organizer of the orchestra procured him eleven pupils. Picture to yourself a town

of that rank with eleven people busily learning to play the flute!

"Well, they rehearsed ceaselessly. As the time drew near they practised the piece I was going to play with them. Their concertmaster played the solo part. Nervousness was naturally aroused to a high pitch when I appeared to rehearse with them. 'Now if you make a single mistake at the performance,' Mrs. Engberg flatly told her players, 'I solemnly vow to run right out through the door at the back of the platform.' 'Very well,' answered a voice in the orchestra, 'but you won't be able to get through for the crowd!' But the concert went off most creditably. This year the orchestra had improved wonderfully. They asked me if I were pleased. 'Pleased,' I answered, 'why I am thoroughly amazed!' So I was. But my saying so delighted them beyond all words. And now, through the work and devotion of one woman that town has an orchestra on which it may well pride itself."

When Miss Powell is anxious for a few weeks of relaxation hereafter it is not at all unlikely that she will first look for it in Hawaii.

Hawaii's Lazy Charm

"If you are ever looking for an ideal place in which to be lazy I can recommend that one above all others," she declares. "In the first place it has a climate which does not vary more than ten degrees throughout the entire year. And the people have such a delightful way of accomplishing things and yet of not living constantly under a nervous tension in order to do so. The manner in which they treated us was charming beyond description. No sooner did we land than they had thrown huge garlands about our necks and we were obliged to pass through the streets with them on. And there were feasts and banquets without number. At some of these we ate native food in native fashion—seated at the table wearing long flower garlands and eating without knives or forks.

"At the few concerts which I gave the hall was entirely filled. But many more wanted to hear the music than could be accommodated. As a result the windows were left open and those who could not get in sat outside in the carriages and made the most of what they could hear in that manner.

"The music of the natives must be heard performed by them to be appreciated. Its main charm lies in its rendering. On paper it is unimpressive and of little value. But in playing it the Hawaiian musician, like the Hungarian gypsy introduces effects that are not to be reproduced on paper. They have a curious way of varying the rhythmic plan of a piece by improvising a bar here and another there when one least expects it. Moreover, there are other decorative features that defy reproduction in black and white. There is a lovely, lazy charm to Hawaiian rhythms. But all of this music would quite lose its point if played by any but native artists and on anything but their own instruments." H. F. P.

Dr. Charles A. E. Harris is to take his Imperial Choir of 2,000 voices from London to Belgium to give two concerts of British music at the Ghent International Exposition in May.

NEW YORK RISES TO "BORIS"

[Continued from page 4]

prevented by illness, and Umberto Macnez also returned to the rôle of Hoffmann. Frieda Hempel and Lucrezia Bori once more lent their charm to *Olympia* and *Antonia*, while Albert Reiss was convulsing as the servant in the first act.

What some of the critics had to say of "Boris Godounow":

Yet despite the age of "Boris Godounow," the music sounded last night, on the thirty-second anniversary, almost to a day, of the composer's death, more vital, more original, more powerful than any work of recent origin heard in this city, not excepting the stupendous scores of Strauss nor Debussy's flawless "Pelléas et Mélisande."—Max Smith in *The Press*.

As a novelty "Boris Godounow" is suitable for infrequent presentation, but the weak structure of the plot—a mass of episodic fragments imparting a disjointed effect to the whole—and the sombre character of the greater part of the music are not likely to enlist the sympathies of the majority of opera patrons.—Pierre V. R. Key in *The World*.

First in Moussorgsky's achievement is his writing for the chorus. The utterances of the cowed and terrified people in the first scene and the jubilant hymning of the crowd attending Boris's coronation outside the cathedral are of magnificent and stirring power. So is the wild chorusing of the revolutionists in the last act. Nor are these simply massive effects gained by main strength; they are full of interesting and significant details that give them a psychological value.—Richard Aldrich in *The Times*.

Adamo Didur's impersonation of Boris will raise him to a new position in the public esteem. It showed thought, study, temperament and much real dramatic power. In Paul Althouse, a young American tenor in his first season on the stage, the Metropolitan has made a valuable acquisition. His impersonation of the false Dimitri showed much beauty of voice, good theatrical instincts and natural vigor.—W. J. Henderson in *The Sun*.

From whatever point of view it may be looked at the opera "Boris Godounow" is an extraordinary

work. It is a work crude and fragmentary in structure, but it is tremendously puissant in its preaching of nationalism; and it is strong there not so much because of its story or of the splendid barbarism of its external integument as because of its nationalism, which is proclaimed in the use of Russian folksong. The hero of the opera is in dramatic stature (or at least in emotional content) a Macbeth or a Richard III.; his utterances are frequently poignant and heart gripping in the extreme; his dramatic portrayal by Mr. Didur last night was so thrilling as to call up memories of some of the "great" English tragedians of the past.—H. E. Krehbiel in *The Tribune*.

A Long Journey for a Short Song

W. H. Hinshaw, the distinguished baritone of the Metropolitan Opera Company, will have the unique experience of traveling 3,000 miles for the purpose of singing three minutes. He will leave with the Metropolitan Opera Company on April 14 for Atlanta, and as the only rôle which he is to sing on his schedule during the Atlanta season requires about three minutes to sing, it follows that Mr. Hinshaw will travel 3,000 miles and occupy a suite of rooms in an Atlanta hotel for ten days, all for the purpose of singing three minutes.

Maurel Withdraws from "The Purple Road"

Victor Maurel, who sang the rôle of Napoleon in "The Purple Road" during the initial performances of that light opera in Atlantic City, has withdrawn from the cast and will not be seen in next week's production of the work at the Liberty Theater, New York. Mr. Maurel, in his letter of resignation to Manager Joseph M. Gaites, says that, "although the play is a very high-class light opera, I am sorry to say that I cannot properly place my personality in that kind of an entertainment."

PAUL ALTHOUSE

Tenor Metropolitan Opera Company

MAKES SENSATIONAL SUCCESS IN OPERATIC DEBUT

"He promises to prove an exceptional find."—New York Herald.

NEW YORK HERALD

Mr. Althouse on this, the occasion of his debut, proved a surprise. His stage presence was excellent, free from awkwardness, and his voice was an appealing tenor with good, high notes. He showed temperament and good musicianship in his phrasing. In short, he promises to prove an exceptional "find" for Mr. Gatti-Casazza.

NEW YORK WORLD

Not in years has a native tenor appeared offering such possibilities as revealed in the equipment of Mr. Althouse. He is only twenty-four years old; his instrument is vibrant, sympathetic and well controlled and he has the natural singing instinct. If he will refrain during the next few years from a desire all young vocalists have to force his tones, if he will study conscientiously and not think too highly of himself, he should develop into a distinguished artist.

NEW YORK SUN

At present it remains only to make note of the fact, an important one, that in Paul Althouse, a young American tenor, in his first season on the stage, the Metropolitan has made a valuable acquisition. His impersonation of the false Dimitri showed much beauty of voice, good theatrical instincts and natural vigor. He will surely be heard from in the future if he pursues his career with good judgment.

MUSICAL AMERICA

Paul Althouse, the young American tenor, made his first appearance at the Metropolitan as the false Dimitri. In addition to singing with much beauty and youthful freshness of voice and unquestionable taste and intelligence, Mr. Althouse displayed in his stage bearing and action the grace and ease of one thoroughly imbued with stage routine. It was a most auspicious and promising debut.

EVENING JOURNAL

Paul Althouse, a young American tenor, made his official debut as the monk, Dimitri, who becomes the Pretender. His acting made the characterization plausible and convincing, and his voice, while not of great volume, has beautiful quality, is used with discretion and, with additional experience, should become capable of valuable service at the Metropolitan. His debut was a most creditable one.

EVENING TELEGRAM

The pleasant surprise of the night was the work of the new American tenor Paul Althouse, as the false Dimitri. His voice is agreeable and beautifully placed. His acting, although conventional, was convincing. There is every indication that this young



Paul Althouse as Dimitri
in Boris Godounoff

tenor, who appeared as an actor for the first time last night, may yet take front rank among dramatic singers.

NEW YORK TIMES

One of the most interesting features of the performance was the appearance of Mr. Paul Althouse as the false Dimitri—a young American tenor who made then his operatic debut. He has a voice of unusual beauty of quality and a style of vocalism that brings it forth to the greatest advantage. Last evening he was in poor voice, and there was a question of his being able to appear; but he carried through the part successfully.

THE GLOBE

Mr. Althouse, a young American tenor with the company this year, had his chance as Dimitri and make so much of it that, provided he keeps his head, his career is cut out for him.

NEW YORK HERALD

Mr. Gatti-Casazza had reason to feel doubly cheerful, for yesterday morning, after a perfect dress rehearsal on the day before, he was notified by Mr. Paul Althouse, a young American tenor, that he was hoarse

and could not sing. It was to be Mr. Althouse's debut at the Metropolitan, he singing the role of Dimitri. Mr. Gatti-Casazza was perplexed for a few moments, but sent him to a throat specialist. Mr. Althouse sang last night. No apologies were made, none was needed; for, while he sang cautiously, he won his spurs and proved to be the possessor of a virile, ringing, lyric voice.

NEW YORK AMERICAN

Mr. Althouse, a new and youthful tenor, gave an admirable interpretation of the part of the false Dimitri.

EVENING SUN

From the first trumpet call to revolt in the awakening consciousness of the false Dimitri, in which role the young American tenor, Paul Althouse, made his debut, the house had rippled with continuous interruptions of appreciation.

EVENING WORLD

Paul Althouse, who made his debut as Dimitri, furnished a surprise. The young tenor—he is only twenty-three years old—a native of New York, who has not been trained abroad, but here, by Oscar Saenger, disclosed a voice strong and flexible, a presence attractive and a confidence remarkable. Mr. Toscanini, it was said, had taken special pains to coach him for the part. At any rate, Mr. Althouse made a hit. Much may be expected of him.

EVENING MAIL

The success of Paul Althouse as the false Dimitri may be regarded as epoch making in the history of American achievements in grand opera. Mr. Gatti-Casazza was so impressed with his equipment when he engaged him that he permitted him to make his first appearance on any stage in this role, a rare compliment not only to the young man, but to Oscar Saenger, the teacher, who had made this possible without the usual recourse to study in Europe.

Mr. Althouse has a voice of rarely beautiful quality, obvious notwithstanding the fact that his hoarseness earlier in the day made it seem for a time as though a change of bill would be made necessary. His stage presence is fine and he showed nothing of the young artist.

EVENING MAIL

The young man placed on record a most finished performance, both vocally and from the histrionic side.

NEW YORK TRIBUNE

Mr. Althouse, who effected his entrance on the Metropolitan stage, though a trifle under the weather, made a fine debut, making many of his hearers wish, no doubt, that his opportunities had come earlier and been more frequent.

FORETASTE OF NEW HERBERT OPERA

Composer Describes His "Madeleine," Accepted by the Metropolitan Opera Company for Production Next Season—Lightness and Human Qualities in Story of 1760, Set to Music of 1913—Congratulations for Creator of "Natoma" on Continued Success of That Work

FURTHER evidence of the Metropolitan Opera Company's encouragement of the American composer is found in the signing of contracts last Saturday afternoon for the production next season of Victor Herbert's "Madeleine," a lyric opera in one act, with a libretto by Grant Stewart. This makes a total of three native works presented in as many years by Mr. Gatti-Casazza and his associates. The acceptance of this new opera by the com-

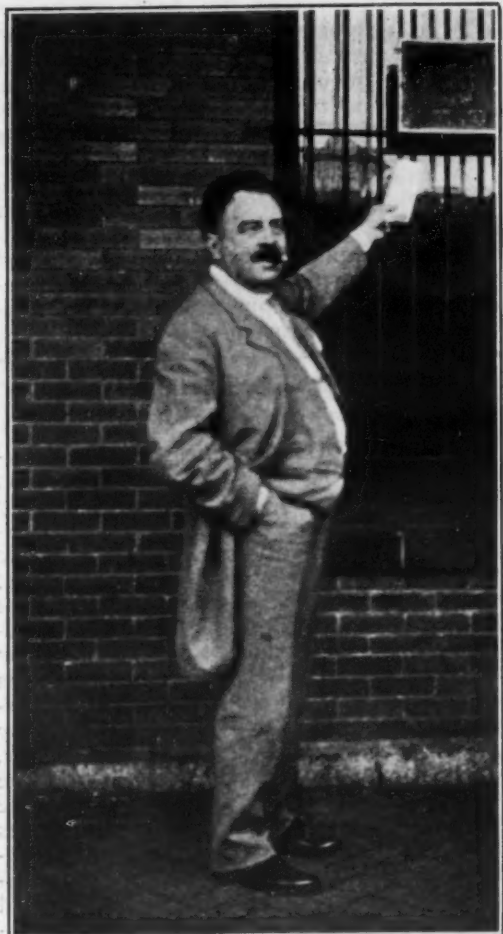
poser between my labors on other operas. On some occasions I wrote only a few measures at a time. There was lots of inspiration in the little story, for its combination of lightness and a very human quality made a strong appeal to me, as I hope it will to the public. The period of the opera is about that of 1760 and the place is Paris, with the scene laid at the salon of *Madeleine Fleury*, prima donna of the Opéra. This gives a chance for delightful costume effects."

Here Mr. Herbert produced an old French print which he had picked up by chance, and which gave an excellent idea of the view to be presented to the audience when the curtains are drawn aside for the premiere of "Madeleine."

"As to the underlying dramatic theme of the opera," continued the composer, "it will be found in *Madeleine's* wistful feeling that, in spite of her success, she cannot count on the affection of real friends. Mr. Stewart has compressed much of this spirit in the following lines:

"Success, the mocking phantom we pursue:
'Come, faint heart, come,
For I am Happiness!
And when we grasp it, lo, we find
Too oft the joy has lain in the pursuit
And happiness is just as far away."

"Briefly, the story concerns the loneliness of *Madeleine* on New Year's Day and



Composer Herbert "Snapped" by a Camera-Laden Associate on a Recent Tour

poser of "Natoma" resulted from a hearing of the piano score by the Metropolitan general manager and Giorgio Polacco, one of his erudite conductors.

On Friday morning of last week Mr. Herbert took a recess from his labors on the orchestral score of "Madeleine," long enough to give the readers of MUSICAL AMERICA some data as to the history of his new creation, as well as its dramatic and musical nature. The composer was found at his desk in the top floor studio of his New York residence, accoutred for hard work, sans collar and with smoking jacket and lounging slippers.

"Mr. Gatti has been most courteous in his reception of my opera," declared the composer, "and has stated that it will be given an entirely adequate production, with the parts cast so as to get the utmost value out of them. Mr. Polacco has also been very appreciative toward this work of a fellow musician, and when I played the score for Mr. Gatti and himself he not only acted as a listener but sang the music through so that Mr. Gatti might get a better idea of it. 'Charming' was the way Mr. Polacco described the opera, and after he had read the book he exclaimed, in admiration, 'Where did you find that libretto?'"

"I am always looking over old plays," explained Mr. Herbert, "as you may see from the stack of five-cent editions in the bookcase over yonder. Having found an old French play by Decourcelles and Thibaud, which was just what I wanted for an opera story, I made a translation of it and commissioned Grant Stewart to prepare a libretto on this foundation."

Mr. Stewart will be remembered as the author of De Wolf Hopper's "Mr. Pickwick," William Collier's laughing success, "Caught in the Rain," and "Mistakes Will Happen," as well as the writer of the lyrics for Henry W. Savage's productions of "The Gay Hussars" and "Little Boy Blue."

Composing at Odd Intervals

"Something over a year ago I began working on the score of 'Madeleine,' related the composer, "and I continued the work of composition at odd intervals be-

Mr. Herbert and Excerpts from "Natoma" and "Madeleine"

her disinclination to dine alone on that evening. First she asks the *Chevalier de Mauprat*, the *buffo*, to remain for dinner, but he pleads that he cannot do so, as it has been his custom to dine with his mother. On that day *François, duc d'Esterre*, the tenor, also declines her invitation for the same reason, at the same time reassuring her when she has protested that he 'does not love her.' It then occurs to the vexed *Madeleine* that she can solve the problem by having *Nichette*, her maid, act as her companion at dinner, but even *Nichette* proclaims that she always eats with her mother on this evening. With the temperament of a feminine artist *Madeleine* now becomes hysterical and she discharges her maid forthwith.

Contrasting Mood Established

"Up to this time the action has all been *staccato* and dramatic, but a contrasting spirit of calm is established with the entrance of the painter *Didier*, who has been a friend of the singer since her childhood. He appears with a completed portrait which he has made of *Madeleine's* deceased mother. His method of comforting *Madeleine* and relieving the situation is to ask her to come out and have dinner in the country with his aged parents. She must not mind their humble mode of living, he counsels, and it would not do for her to go out there in her present *grande dame* attire."

"As the maid now appears ready for her departure it occurs to *Didier* that *Madeleine* could don *Nichette's* costume and meet his old parents as a humble girl of the people. After the prima donna has



Victor Herbert and Robert W. Iverson, His Personal Representative, Taking a Car-Window View of the Landscape, While on Tour with the Herbert Orchestra

gone to make this costume change *Didier* realizes that it would not be fair to his parents to deceive them in this manner. *Madeleine* has meanwhile come to the same decision and on her return she announces that she must give up the little jaunt, as it would not be right.

"Real loneliness now descends upon *Madeleine*, when *Nichette* returns with the announcement that her mother has excused her and sent her back that her mistress might not have to eat alone. *Madeleine* sends her maid away with the declaration, 'I am not alone, my child.' Placing her mother's portrait before her on the table, *Madeleine* remarks contemplatively, 'I, too, shall dine with my mother.' A ray of the setting sun now illumines the portrait of the mother and shows her to have been simply an older *Madeleine*, as the curtain falls slowly."

Musicians will at once be curious to know how Mr. Herbert has treated the human little story, and from a hearing of a few pages it is safe to say that the score will be sufficiently modern, without leaning to the "ultra."

Music Not in Antique Vein

"I have not written the music entirely in the antique vein of the period," exclaimed Mr. Herbert; "personally I do not believe in this method of treating an operatic subject. Of course, I find it quite proper and logical to introduce such a number as a dance which is written in the mode of the period. These elements give an opera the necessary atmosphere, but it does not follow that the entire score of an opera must be in the style of the music which prevailed at the period which it is supposed to represent. The music of 'Meistersinger' is not old German, although there are several passages of this nature, such as the folk waltz in the final scene and many of *David's* lines. Similarly, the music of 'Tristan' is not old Irish. My 'Madeleine' is therefore a story of 1760 treated from the point of view of a composer of 1913."

"Leading motives I have used, not in imitation of Wagner, of course, as Beethoven, Weber and others had followed a similar system before him. I have tried to place the drama above everything in my treatment of the story. It seems to me that the operatic composer should make it his aim to give the most adequate representation of the dramatic themes, first of all. Thus I have fashioned the score with the idea of giving the singers a chance to deliver the lines with all the effectiveness of a great actor. While the composer of an opera should handle his themes in the instrumentation so as to make the most of them, just as much as if he were composing a symphony, he should not let his orchestra get away from him so much that the dramatic action is left sagging and the singer with nothing to do. This is one pitfall which I have tried to avoid in 'Madeleine.'"

Littering Mr. Herbert's desk were a number of telegrams from Andreas Dippel, Mary Garden and Joseph D. Redding congratulating him on the success of "Natoma" in Los Angeles and San Francisco, in each of which cities the opera was repeated after the premiere in response to the many requests received by the management.

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"The opera has now had twenty-seven performances by the Chicago company, related Mr. Herbert, "and each one to crowded houses. While this success has nothing to do with any critical estimates of the opera it certainly shows that the public has placed its approval on 'Natoma.'"

K. S. C.

AMERICAN EASTER MUSIC

Works of Native Composers Heard in New York Churches

Music by American composers formed a conspicuous part in the Easter services at New York's churches. At the Old First Presbyterian Church there was given for the first time "O Sons and Daughters," by Mark Andrews, the Montclair organist, and dedicated to Dr. William C. Carl, organist at the Old First. On Clarence Dickinson's program at the Brick Presbyterian Church was an anthem, "Hail, Thou Easter Day," by Nagle, discovered in Munich by Mr. Dickinson and translated for the Brick Church Choir by Mrs. Dickinson.

Edward F. Johnson's "Christ Is Risen" was heard at several churches, while Harry Rowe Shelley presented some of his compositions at the Fifth Avenue Baptist. The Charles Gilbert Spross cantata, "The Glory of the Resurrection," received a first hearing in several churches and William G. Hammond's "Messiah Victorious" was another feature.

Under the direction of Sydney Lloyd Wrightson the Church of the Covenant, Washington, D. C., had special musical services on Easter Sunday. In the afternoon the cantata "Glory of the Resurrection," by Charles Gilbert Spross, was performed, Harvey Murray presiding at the organ.

1913-1914

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Photo by Mishkin

PRESS NOTICES:

FROM THE HERALD.—With one of the most remarkable performances of "Götterdämmerung" ever heard in the Metropolitan Opera House yesterday afternoon, the series of Wagner's "Ring" matinees came to a triumphant close. The large audience was quick to appreciate the unusual and excellent offering and applauded enthusiastically, particularly after the second and at the close, when the members were called before the curtain and cheered.

The novelty of the afternoon, however, was Mr. Braun's *Hagen*. The reputation which had preceded him was that of specialist in this role, and yesterday he sang and acted as *Hagen*, the equal of which was likely never seen here before. He dominated the stage, his gaunt sinister figure, his forbidding mask and his dramatic gestures making an impersonation that will live vividly in the memories of those who saw it. When he mounted the rocky heights to call together the tribal forces, his call sounded like the cry of primitive man and commanded obedience. And when he plotted *Siegfried's* death, he did it in a manner that was gruesome in its intensity. Vocally, he was tremendous, not courting beauty of tone but striving for dramatic meaning and exactness and enunciating every word so clearly that it could be understood no matter how low the music.

FROM THE EVENING SUN.—That Carl Braun is an addition to Broadway's bass choir had already been shown by several Wagnerian impersonations in advance of today's *Hagen* in "The Ring," said to be his best, and his success in Mozart's music was already established. Disguised in a big beard and turban and Oriental robes, he rolled out the deep powerful tones of *Sarastro's* airs as easily as so much child's play. It seemed as if the vast theatre vibrated from pit to dome and the very cellars trembled.

FROM THE TRIBUNE.—In his previous appearance the night before as *Sarastro*, Mr. Braun had showed increasing evidence of his splendid vocal equipment. It remained for his *Hagen* to present him at his best, to disclose him as an actor as well as a singer, an actor whose impersonation was at once sinister, powerful yet ever with a tragic pathos that lifted his spirit above that of a mere spirit of evil. His sonorous voice, a voice of great power and great range, was equal to his impersonation. From Mozart to Wagner, from a character compounded of light to one compounded of darkness, this singer made within the space of 14 hours, in itself a remarkable achievement. Yesterday, *Hagen* was a figure worthy to stand beside the incomparable *Brünnhilde* of Madame Fremstad.

FROM THE TIMES.—The cyclic performance of "Der Ring des Nibelungen" at the Metropolitan Opera House came to an end yesterday afternoon—22 days after its beginning—with "Götterdämmerung." There was a large audience present. The last performance of the series was its climax—a superb performance that reflected credit on nearly every one connected with it—perhaps most of all upon Mr. Carl Braun who was the *Hagen*. Mr. Braun has made a better impression at every performance since his first. On Wednesday evening he appeared in "Die Zauberflöte" as *Sarastro*, which did not prevent his singing with prodigious volume of voice yesterday afternoon. As few others have done, Mr. Braun suggests the working of the mind in developing the details of *Hagen's* sinister purpose. His acting is graphic and evokes the character with power and vividness and his declamation is of unusual force and distinctness.

FROM THE AMERICAN.—Carl Braun, the most recent addition to the basses at the Metropolitan, sang the part of *Hagen*. He interpreted the character with a deep and sinister power.

He sang his music with amazing eloquence, delighting by the splendor of his tones no less than by the force of his conception. It may be doubted that such a *Hagen* as Carl Braun was, has ever been heard in this or any other city.

FROM MUSICAL AMERICA.—Carl Braun, who has made such a profound impression as *Hagen*, *Marcel*, *Wotan* and *King Mark*, scored a genuine success in his first appearance at a Sunday night concert. He sang the Cavatina from "La Juive," Schubert's "Der Wanderer," the Brahms "Verrat" and Schumann's "Two Grenadiers." He sang the last song with splendid dramatic effect and received numerous recalls.

"SUN" EDITORIAL DEPLORES OVERSUPPLY OF MUSIC

"THE Worst of the Musical Years" is the title of an editorial in the New York Sun of March 24 that reviews musical conditions in the United States during the season now nearing a close.

While the opinions expressed by the editor of the Sun are not generally endorsed in the large managerial bureaus of New York City, especially where evidence is produced to show that certain prominent artists have enjoyed record-breaking receipts during the season, the statement that there has been an oversupply of artists who have come here practically unheralded, and who have relied solely upon their European reputations for success in America, is conceded to be correct.

It is pointed out by those well acquainted with musical affairs here that European artists have little knowledge of conditions through the American continent, and especially do not realize the necessity of long-continued advance publicity work before interest in their visit here can be aroused. The Sun editorial says in part:

"Whether or not the effects of the present musical season will be noticeable next year is a question which interests those who have observed the lamentable results of the period which is soon to end. There has never been a time of such oversupply. Musical artists of every kind have rushed to the United States in numbers hitherto unknown. In spite of some recent experiences there evidently flourishes abroad the confident belief that the inhabitants of this

country are capable of absorbing limitless amounts of music of all kinds and are willing to pay any amount of money to gratify this passion.

"Yet how many foreign virtuosi must have returned to Europe during the past few years altogether disappointed and sometimes bitterly awakened as to the actual situation that exists here. And how this number will be increased when the small army now in this country returns homeward. There has been no proportionate increase in the musical appetite of the communities which are called upon to support so many visiting artists. Communities which might with pleasure listen to one virtuoso a week are expected to attend the concerts of three or four. To such an extent has the business of music making been overdone here.

"In some cities permanent orchestras have monopolized attention at the expense of the visiting celebrities. Local pride and interest require that the home orchestra shall be supported rather than the artist who comes for one concert. Of course the musicians suffer from this competition. Then there is opera distributed over a wide field of this continent. That is always the conqueror when there is competition between the two forms of musical entertainment. But the existence of these newer forms of rivalry has never served to diminish the number of foreign musicians that have been crowding to this country in recent seasons. The climax was reached during the present year."

Ovation for Ysaye in Omaha

OMAHA, NEB., March 21.—A tremendous ovation was accorded Eugen Ysaye on his appearance here last evening under the local management of Evelyn Hopper and the patronage of the Tuesday Morning Musical Club. The program which the great artist presented consisted of the "Kreutzer" Sonata, Beethoven; Concerto in G Minor, Bruch; "Reverie Nocturne," Decreus, and Minnet, Minetti, played by Mr. Decreus; "Chaconne," Vitali; "Rêve d'enfant," and "Old Mute," Ysaye; "Rondo Capriccioso," Saint-Saëns. From the first measure to the last the large audience was held spellbound. Of particular interest were the two compositions by Ysaye, which proved to be exquisite things, evincing a decided French tendency. Camille Decreus, who did wonderfully fine work at the piano throughout the evening, also appeared in the capacity of a composer of decided merit.

Prominent among local affairs of recent date was a program given before the Music Department of the Woman's Club, Ruth Ganson, leader, by Thomas Kelly who read a most interesting paper on "English Composers." A number of Mr. Kelly's pupils sang songs illustrative of the subject. Max Landow presented several artist pupils in a piano recital of more than usual excellence. E. L. W.

Overflowing Brooklyn Audience G greets John McCormack

With crowds standing ten deep at the rear of the Brooklyn Academy of Music and the stage almost filled, John McCormack, the Irish tenor, made his only Brooklyn appearance on March 23. The quaint Irish ballads chosen by the singer completely won the hearts of his hearers. "Mother Machree" and "I Hear You Calling Me" particularly moved the audience. Ellen Keller, the young violinist, played with much feeling and displayed admirable technic. G. C. T.

The Super-Critic in Ohio

[From the Toledo Blade]

Unexcelled resourcefulness of vocal expression abetted by a personality infectious of irresistible and irrevocable sympathy presage criticism. She not only is a master of her wonderful voice, of vocal technic and the supreme art of interpretation, but she is proprietor of her auditors always and without exception. As every one applauds Sembrich's unimpeachable melodies so every one extols Sembrich. Sonorous sanction of her splendid singing is intensified, if such augmentation be possible, by an appreciative and responsive smile, courtesy, or wave of the hand from the withdrawing prima donna. Such susceptible submissiveness of the great singer inspires an authoritative enthusiasm in her applauders and clamorous petitions for encores become demandingly insistent. And Sembrich, most masterful of divas, provides herself with victory by submission.

Urack Boston Symphony Soloist in Final Brooklyn Concert

In the last concert of the Boston Symphony Orchestra at the Brooklyn Academy of Music, on March 21, an enthusiastic audience again paid tribute to Dr. Muck's baton. MacDowell's Orchestral Suite in E Minor was splendidly performed. Otto Urack, cellist, was heard in Eugen d'Albert's Concerto, and he responded to several encores.

Music Teacher Objects to Wifely Scoldings

Sidney W. Kamna, a New York music teacher, filed suit last week for a separation from his wife, Mrs. Wilhelmina Kamna, and said that she drove away his pupils by annoying them while they were taking their lessons. He said she compelled him to eat in the kitchen and that he has had no peace of mind for three years because of her scolding.



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ELIZABETH DE CANT, Soloist of First Church of Christ Scientist, New York, February 17th, 1913.

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ECHOES OF MUSIC ABROAD

Covent Garden May Produce Charpentier's Sequel to "Louise"
Before the Paris Opéra Comique—Strenuous Spring Season for Arthur Nikisch as a Prima Donna Conductor—The MacLennans Join Quinlan Company for Tour of South Africa and Australia—At Seventy-Nine Charles Santley Makes New Talking-Machine Records—Vienna Birthday Party for Weingartner in June

COVENT GARDEN'S directors may yet steal a march on the Opéra Comique, holding back the Paris premiere of "Julien" until the Autumn by producing Charpentier's long-talked-of sequel to "Louise" during their Spring and Summer "grand" season now within a month of opening. Director Carré and Charpentier's French publishers may object and place obstacles in the way, but if London's historic headquarters of opera should succeed in carrying through its plan the season would be able to boast three novelties representative of three different schools.

The new Italian work chosen is Enzo Camussi's "Dubarry," which was produced a few months ago in Milan. The composer was a pupil of Massenet, and his opera, as might be expected, is not in the so-called "modern Neapolitan" style—for which some Londoners are profoundly thankful, hoping, as they do, "that Naples may be left alone for a time and that something of greater interest than Camorras may be seen at Covent Garden," obviously a slap at "The Jewels of the Madonna," for one.

Germany will contribute von Waltershausen's "Oberst Chabert," an opera based on Balzac's "Le Colonel Chabert." It has been given at many of the German opera houses and usually with a marked degree of success.

The season this year will last thirteen weeks, from April 21 to July 28, into which time performances of thirty-four works will be compressed. For the first month the repertoire will be entirely German, and at that exclusively Wagnerian, with the two exceptions of "Oberst Chabert" and Humperdinck's "Königskinder." "Tannhäuser" will be the opening bill, to be followed immediately by two cycles of the "Ring," while scattered among the various parts of the "Ring" and following the second cycle "Der fliegende Holländer," "Lohengrin" and "Tristan und Isolde" will be sung. Arthur Nikisch has been specially engaged for the two "Ring" cycles; the other conductors of the German season will be Dr. Rottenberg, of Frankfurt-on-Main, and Paul Drach.

They take their German opera in chunks at Covent Garden, so after a month has been given over to it every vestige of it will be cleared away, settings, singers and conductors, and the stage given over to the French and Italians. "Louise," "Peléas et Mélisande," "Roméo et Juliette" and the inevitable "Faust," as well as a special performance of "Samson et Dalila" for the Saint-Saëns jubilee, are among the French works to be given, while revivals in Italian are promised of "Don Giovanni" and Gluck's "Armide." Familiar operas in the Italian list are "Aida," "La Bohème," "Mefistofele," "The Secret of Suzanne," "The Jewels of the Madonna," "Cavalleria Rusticana" and "I Pagliacci"—their popularity undimmed by their excursions into vaudeville—"Rigoletto" and "La Traviata," these last because of Nellie Melba's presence in the company.

Of singers new to London there are many. Maude Fay, it is true, is not entirely a stranger, as she once appeared there in a Thomas Beecham season, but she will be new as a member of the "grand" season's forces. Another American will be Elvira Leveroni. Carmen Melis and Hermann Jadlowker will each make a London début, while M. Rouard, of Brussels, is to sing *Don Giovanni*; Werner Engel, who has sung at Bayreuth, is engaged for German rôles; Angela Sax is announced as a "specialist" as the *Goose-Girl* in "Königskinder;" M. Aquistapace, a character bass, will take some of the absent Vanni Marcoux's rôles; and Kathleen Howard, the American contralto, will have a first appearance there in opera, her London début having been made as a concert singer.

Then among the new singers there will be no fewer than six pupils of Jean de Reszke—Robert Tait and the Misses Field, Rourke, d'Arcy, Roeder and Schaeffer.

Chief interest as far as the familiar singers are concerned centers in the return of Caruso after an absence of six years,



Claude Debussy in Front of His Villa in Paris

From Musica

of Melba after an interval of two seasons, and of Emmy Destinn as a certainty for at least two-thirds of the season despite many rumors to the effect that she would not sing in London this year. Antonio Scotti and Anton Van Rooy, though not recent visitors, are well known to London audiences, as, of course, are Mario Sammarco, Mme. Edvina, Minnie Salzmann-Stevens, John McCormack, Heinrich Hensel, Paul Franz, Hans Bechstein, Giovanni Martinelli—last year's near-Caruso "discovery"—Louise Kirkby Lunn, Louise Petzl-Perard, Gertrud Kappel and Mignon Nevada, daughter of an American mother.

Cleofonte Campanini again, and for the eleventh consecutive season, will bear the brunt of the responsibility for the Italian and French operas, with Signor Panizza and Percy Pitt as his tried and trusted assistants.

WHEN the Quinlan Opera Company sets sail from Liverpool on May 19 for its second visit to South Africa and Australia, giving opera in English, Americans again will be conspicuous in its personnel. Francis MacLennan, the tenor, and Florence Easton, the soprano, having completed their five years' sojourn at the Berlin Royal Opera, will fill up the Spring

and Summer gap before their new duties at the Hamburg Municipal Opera begin by making this tour, while Robert Parker, the American bass-baritone, is re-engaged from last year to sing *Wotan* and other Wagnerian rôles.

Felice Lyne, who has appeared again in London at a recent concert or two, will go with the company this time as the principal coloratura soprano. Evidently Miss Lyne is not under Mr. Hammerstein's jurisdiction in England and the outlying countries of the British Empire.

Probably no traveling opera company has ever heretofore undertaken so varied and ambitious a repertoire as Thomas Quinlan will present to his South African and Australian public on this tour. Whereas last year he had 18 operas, of which he gave 403 performances, his list this year contains 28. Wagner will be comprehensively represented by the "Ring" in its entirety, "Tristan und Isolde," "The Mastersingers," "Lohengrin," "Tannhäuser" and "The Flying Dutchman"; five

Gewandhaus will then bring him back to Leipzig and it will be followed by a festival concert that will call him to Wiesbaden. During June he will be in London again at the head of the London Symphony Orchestra and making excursions to other English cities as well. Such is the lot of a conductor who combines with his temperamental and intellectual equipment the priceless asset of a subtly magnetic personality!

FELIX WEINGARTNER'S friends in Vienna are arranging a festival by way of celebrating the popular conductor's half century early in June. The festival will consist of two concerts, of which one will be devoted to the compositions of the "birthday-child" and the other to masterpieces of the classics. Weingartner was born on the 2nd of June, 1863, in Zara, a town in Dalmatia.

CONSISTENCY is not one of the usual ingredients of the artistic temperament, but Anna Bahr von Mildenburg has proven that she can be a very temperamental interpreter and at the same time show herself possessed of as much consistency as if she had no temperament at all. She has just refused an offer to sing *Kundry* in the production of "Parsifal" that Paris's new opera house is to make next January.

Noted for her *Kundry* of recent Bayreuth festivals and saturated as she is with Bayreuth traditions, she would have been a potent asset to a production bidding against a rival "Parsifal" at the National Opéra for the Paris public's patronage. But especially would it have been a feather in the director's cap to have secured her, in view of the fact that her husband, Hermann Bahr, the writer, has been "stumping" Germany assiduously in the interests of the agitation for a continuance of the Bayreuth monopoly of "Parsifal." Under the circumstances an alluring salary was undoubtedly offered to Frau Bahr von Mildenburg. The lady, however, has explained that she has no desire to sing *Kundry* anywhere outside of Bayreuth.

That the directors of the Monnaie are expecting a prosperous "run" for the Grail music drama in Brussels is indicated by the fact that Heinrich Hensel, who is to create *Parsifal* for the Belgian capital on January 2, is engaged for fifteen performances of the work.

IN these days of canned singing carried to mechanical perfection old age must needs be robbed of much of its terror for the artist who sees approaching the fateful day of retirement. Sir Charles Santley, who recently celebrated his seventy-ninth birthday, has just made a new series of records for talking-machines. More than that, so pleased is he with the results that he has written to the manufacturers to say that he is quite willing that his art should be judged by these new records.

AFTER completing their first short season in America at the Metropolitan Jacques Urlus and Carl Braun will go to Brussels, where they will be joined by Hermann Weil, there to participate in the special Wagner Festival with which Directors Kufferath and Guidé will celebrate the Bayreuth master's centenary and bring the Théâtre de la Monnaie's season to a close.

Six performances of music drama and one concert will constitute this festival. At the concert excerpts from "Parsifal"—the Prelude, the "Good Friday" music and the closing scene of the first act—and Beethoven's Ninth Symphony with a chorus of 300 voices, will be given. The dramatic works to be sung between April 26 and May 10 are "Der fliegende Holländer," "Tristan und Isolde" and the "Ring" Tetralogy.

Otto Lohse, regularly stationed now at the Leipzig Municipal Opera but much beloved of the Brussels public, is to be the visiting conductor for the entire series. All the singers, too, will be German guests—Zdenka Mottl-Fassbender, the *Isolde*; Cécilie Rüsche-Endorf, the *Brünnhilde*; Eva von der Osten, the *Senta*; Paul Bender, the *Wotan*; and Mr. Urlus, *Tristan*, *Siegfried* and *Siegfried*; Mr. Braun, *König Marke*, *Fafner* and *Hunding*, and Mr. Weil, the *Holländer*.

Dresden has already begun her commemoration of Wagner's birth by preparing entirely new productions of the

(Continued on next page)

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ECHOES OF MUSIC ABROAD

[Continued from page 9]

"Ring." On March 1 the newly cast and staged "Walküre" was tried out, to be followed by "Rheingold" a month later and "Siegfried" at the end of April. Then, in the latter half of May, the entire Tetralogy in its new garb will be given, all, of course, under the baton of the eminent Ernst von Schuch.

RUMORS to the effect that Albert Coates was being sought by Director Hans Gregor for the post of principal conductor at the Vienna Court Opera have elicited interesting data regarding the career of this young English conductor, who was much talked about in serious musical circles in Germany a few years

since. On the Continent his name is pronounced with a German extension of syllables, Co-ah-tes, and he has let it go at that, instead of adapting the spelling to insure a correct pronunciation à la Maggie Teyte, otherwise Tait.

Some years ago, says the London *Daily Telegraph*, Coates's father, then the manager of a cotton mill in Lancashire, moved with his family to St. Petersburg, there to take up a similar position in the employ of a Russian mill owner. The gifted son began his studies there, but when Arthur Nikisch established a class for embryonic conductors at the Leipzig Conservatory he became the illustrious Hungarian's first pupil. From Leipzig he went to Mannheim, where he distinguished himself at the Municipal Opera. Subsequently he spent a year in Dresden as an assistant to Ernst von Schuch, and thence he went to St. Petersburg, where he has been conducting at the Imperial Opera during the past two seasons.

Director Gregor's recent action in petitioning the Intendant for release from his contract—a request promptly refused—was precipitated by the collapse of a performance of "The Huguenots," for which the sudden indisposition of Lucie Weidt again necessitated the summoning of a substitute. Taken ill herself, the substitute was vocally unequal to the occasion, and when a violent demonstration broke out as a protest against Gregor's treatment of his public, she interpreted it as being directed at her, went into hysterics in her dressing-room and tried to commit suicide with a hatpin. A physician pronounced the unfortunate singer temporarily deranged and she was taken to a sanatorium.

THERE is a French husband who appears to have no ambition to be known as the husband of a singer. Rather than that his wife should continue her professional career he would have her content herself with being the wife of an employé of the gas company. As she, however, has an artistic temperament that cannot live by gas alone the Divorce Court had to be called upon the other day to straighten out the tangle. That tribunal has effectually flattened out the husband, who brought the suit. "I want a divorce because my wife sings at the Opéra," was his plea.

One day he said to his consort at their Paris home, "You shall cease singing at the Opéra or leave my roof." "I will leave your roof," said she. And it was then that the scene shifted to the Divorce Court.

In refusing the man a divorce the Court held that the wife was guilty of no offence if she had been on the stage before her marriage. The husband had known that she was an artist and it was not valid for him to invoke her profession now as a cause for divorce. As he had given her no choice but to quit the Opéra or leave his house it was his own fault that she had left the "conjugal domicile."

WHILE the Milanese will be the first public to whose judgment the new d'Annunzio-Mascagni opera will be submitted, the Paris Opéra will follow close on the heels of La Scala in producing the novelty next November. Vienna, too, is to hear "Parisina" during the next season at the Court Opera. The recent performances of Mascagni's "Isabeau" at the People's Opera in Vienna, probably the most progressive and prosperous institution of its class in Europe, were the first yet given in German.

Harpist to Queen Victoria Dead

LONDON, March 20.—John Thomas, Chief Bard of Wales, who was harpist to Queen Victoria and King Edward VII., died today at the age of eighty-seven. Thomas was appointed harpist to Victoria in 1871. He was a picturesque figure in European musical circles.

MacDowell as a Teacher

[L. G. del Castillo in Harvard Musical Review]

The same nervous energy which gave so much spontaneity to his compositions was apparent in the conscientious interest he gave all his pupils at all times. During the latter part of his stay at Boston he often expressed the wish to limit himself to ad-

vanced pupils; nevertheless, his personality constantly forced his pupils to their best work. His lectures and comments were always full of original phrases and thoughts that made studying under him a delight, such as: "Less pedal, the beef-steak is swimming in gravy," or "Young women who say they adore Bach play him like a sum in mathematics. They find a grim pleasure in it, like biting on a sore tooth." His ideas were always original and lofty, his manner impressive and emphatic.

PIANIST'S BERLIN DEBUT

Victor Wittgenstein, an American, Reveals Good Style and Technic

BERLIN, March 3.—Saturday witnessed the Berlin debut of a young American pianist, Victor Wittgenstein, who, with the support of the Philharmonie Orchestra, under Camillo Hildebrand, presented a program consisting of a trio of concertos—Rubinstein's D Minor, op. 20; Beethoven's C Minor, op. 37, No. 3, and Saint-Saëns's G Minor, op. 22, No. 2. A task such as this represents, even with the doubtful advantage of an orchestra to mollify any possible errors, might have daunted a far more experienced artist. Mr. Wittgenstein brought to the attack a vigorous and resolute style, which, excepting for a slight initial hesitancy easily comprehensible in one so young, he maintained consistently throughout the evening.

To a well finished technic and often brilliancy of execution Mr. Wittgenstein adds an amount of temperament and emotional insight that stamps him as the true artist. His rendering of all three numbers was characterized by a well-defined regard for delicate blendings and by natural and genuine enthusiasm. If one may judge from the generous applause he evoked on this occasion Mr. Wittgenstein's next recital will be warmly welcomed in Berlin.

F. J. T.

MISS McCUE IN RECITAL

Contralto Wins Laurels at Von Ende School Concert

Herwegh von Ende, director of the Von Ende School of Music, No. 58 West Ninetieth street, presented Beatrice McCue, contralto, in a song recital on Wednesday night of last week. She was assisted by Sergei Kotlarsky, violinist, and Edith Evans was the accompanist at the piano.

Miss McCue sang in English, French and German, the greater part of her program being devoted to American composers, of whom MacDowell, Cadman, Spross, Goetz, Hawley, Salter, Campbell-Tipton and Eden were represented. Miss McCue's voice possesses resonance and sweetness. She appeared to be well schooled in the art of voice production and her tones are properly placed. Her enunciation of the English and German was especially praiseworthy.

Her best work was done in the four songs by Amelia von Ende, the talented young daughter of the director. They were "Ich suche durch Mühen," "Vergangen," "Im Morgengrauen" and "Ueber die Haide." Goetz's "Mélisande in the Wood," Campbell-Tipton's "A Spirit Flower" and Eden's "What's in the Air To-Day" were also deserving of praise. There were two songs of Massenet, the "Elegie," the violin obbligato played by Sergei Kotlarsky with good tone and with the proper balance, and "Ouvre tes yeux bleu." This was warmly received. "L'anneau d'argent" (Chaminade) completed her program.

Mr. Kotlarsky was heard in three solos, César Cui's "Orientale," Hubay's "Zephyr" and the "Spanish Dance," by Sarasate.

J. T. M.

Another Berlin Appearance for Gittelson

BERLIN, March 7.—Frank Gittelson, the young American violinist, who made such a sensational success at his recent debut in Berlin, as well as at his later recital in the same city, has just participated with equally gratifying results, in an important soirée in association with Marie Bergwein, pianist, and Max Loewensohn, the cellist.

New England Choral Director Conducts Performances in Two States

BOSTON, March 19.—"The Messiah" was sung at the second annual concert given by the Goffstown (N. H.) Choral Society, Walter H. Lewis, conductor, on March 10,

with the following Boston artists assisting: Mary Ogilvie, soprano; Gertrude Dayton, contralto; Dr. Walter L. Boyd, tenor; Spencer B. Terry, basso, with Mrs. Pattee, pianist. The New Hampshire Festival Orchestra also assisted. Mr. Lewis also directed the chorus of 60 voices assisted by an orchestra of 32 players from the Winchester Orchestral Association, which gave Mendelssohn's "Hymn of Praise" so ably at the First Congregational Church at Woburn, Mass., on March 16. The soloists on this occasion were Mrs. Kilduff, Mary Ogilvie and Mr. Tripp. F. Percyval Lewis is the organist. Mr. Lewis is favorably known for his successful work as a conductor of large organizations.

E.

Chorus for Teachers' Convention

Walter L. Bogert, president of the New York State Music Teachers' Association, announces that among the features of the next convention at Saratoga Springs, from June 10 to 12, will be performances of Coleridge-Taylor's "Hiawatha" and Pier-né's "Children at Bethlehem," under the direction of Alfred W. Hallam, vice-president of the association.

JULIA
HOSTATER
SOPRANO

SOME PRESS COMMENTS:—

Daily Telegraph, London, Nov. 1911.—An admirable selection of German songs was presented by Mme. Julia Hostater at her vocal recital last night. Seven specimens of the delicate and finished art of Robert Franz began the program, and very welcome they were to the admirers of that fine, but sadly neglected, composer. Among them were the exquisitely pathetic "Mutter, o sing mich zur Ruh," and the passionate "Im Herbst," which is one of the very few Franz lieder that are at all often heard. Then came a most attractive group of Brahms songs, illustrating nobly the wealth and variety of the master's genius in this branch of the musical art—the lovely melody "In Stiller Nacht," "Das Mädchen Spricht," with its delicious mixture of playfulness and tenderness, the magnificent "Immer leiser wird mein Schlummer" and the sportive "Des Liebsten Schwur." Four almost equally fine examples of Hugo Wolf's work followed, and the program ended with two songs by Liszt and two by Strauss, among the latter the familiar but ever fresh "Ständchen." The Liszt lieder with all their cleverness, sounded strangely labored in this fine company; they lack the quality of inevitableness which is characteristic of the greatest songs.

Mme. Hostater interpreted all this beautiful music to her audience with splendid vocal art and with intense conviction. Her voice sounded of exquisite quality in its lower and middle parts, and she used her soft high notes with delightful effect in such songs as Wolf's "Elfen Lied." But when she at all forced her upper tones, the free rich quality was somewhat impaired, and there was an uncomfortable impression of strain. This defect was noticeable in Wolf's "Er ist's," and it largely spoilt the climax of that fine song. Her command of varied expression is very remarkable, and she obtains the effects she desires with unerring sureness of touch.

Berliner Tageblatt, II. Feb., 1913.—A more favorable impression was made by Julia Hostater. In her case one can begin to speak of personality. A splendid tone-formation, the warm timbre of her voice and a wealth of natural aptitude serve her in conjunction with a thorough grasp of her art and a genuinely musical creative faculty.

Allgemeine Musik-Zeitung, Berlin, Jan. 25, 1913.—The exceptionally favorable opinion of Julia Hostater, which with one effort, so to speak, has accorded her a place among our foremost lieder singers, I was able to substantiate fully even though a physical indisposition prevented the artist from completely manifesting all her artistic powers. She is, indeed, the ideal of a concert singer, as she should be, and, goodness knows, of the kind that we need. With all that splendid talent to which the younger generation can lay claim scarcely one has thus far been fortunate enough to attain such heights as, say, Lulu Mysa, or, especially as lieder interpreter, Julia Gulp. Julia Hostater seems to possess the requisite ability for attaining this much desired goal. She is a full-blooded artist, she possesses a superb voice which she utilizes with masterly effect paying attention to the smallest details. She has the soul of a poet, and is, moreover, endowed with an infallibly responding artistic sense.

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SEA OF FACES THAT GREETED CHICAGO OPERA COMPANY IN DALLAS, TEX.



Photo by Rogers, Dallas, Tex.

Audience in the Auditorium of Dallas, Tex., During the Recent Visit of the Chicago Opera Company to That City

DALLAS, TEX., March 16.—Just how remarkable was the response given to the Chicago Opera Company in its Dallas performances is shown practically in the photograph which accompanies this correspondence. This picture was taken on Saturday evening, March 1, at the final performance of the Dippel forces, in "Lucia," just after Mme. Tetrassini had sung the "Mad Scene," which created such

enthusiasm as to necessitate the playing of "The Star Spangled Banner" and "Dixie" before the audience could be quieted. There were more than 5,000 persons present on this occasion and the receipts were about \$16,000. The figure would have reached \$20,000 if the hall had been larger. As it was, the police and fire department officials closed the doors shortly after eight o'clock.

The entire engagement of four performances was satisfactory in every respect and the opera season is to become an annual event. It is regarded as significant of this country's growing opera craze that a city of this size should conceive and carry through successfully a project of such magnitude. The executive board of the grand opera committee, which raised the guarantee for the Dippel season and per-

fecting all the arrangements, was composed of the following: Elmer L. Scott, chairman; Eli L. Sanger, vice-chairman; Robert N. Watkin, secretary; Royal A. Ferris, treasurer; and J. R. Babcock, E. L. Pike, A. L. Kramer, Mrs. E. L. Flippen, Clarence E. Linz, T. E. Jackson, Edward Titche, Benjamin B. Lewis, J. S. Kendall, E. L. Flippen, M. N. Baker and Royal A. Ferris.

Cologne's Music Festival in June

BERLIN, March 15.—The Niederrheinisches Music Festival, lasting three days, is to take place June 8 to 10, in the Opera House in Cologne. The program will include among other numbers the Eighth Symphony, by Gustav Mahler ("Symphonie of the Thousand"); the Ninth by Beethoven; "Song of the Fates," by Brahms,

and two concertos, Beethoven's E Flat Major and Brahms's B Flat Major, with Eugen d'Albert. Co-operating will be the Cologne Guerszenich Choir, the Aix-la-Chapelle Choir and the Guerszenich Orchestra, increased to 150 members. The General Music Director, Fritz Steinbach, has been intrusted with the entire management. Business arrangements are in the hands of the Berlin bureau of the Concert Agency, Emil Gutmann. F. J. T.

Artistic Sonata Reading in Gossweiler Newark Recital

Udo Gossweiler, 'cellist, recently gave a recital at Wallace Hall, Newark, N. J., with the assistance of Katherine Eyman, pianist, and Clara Jaeger, the young soprano, and with Elsie Gossweiler as accompanist. Miss Eyman and Mr. Gossweiler were heard in a homogeneous performance of the Grieg Sonata in A Minor, while the 'cellist also offered pleasing solos. Miss Jaeger was heartily recalled after her various numbers.

Rabinoff Books Pavlowa for Two Years' American Tour

LONDON, March 19.—Max Rabinoff, the impresario, sailed for America to-day after having concluded arrangements for a two years' tour of America by Mme. Anna Pavlowa, beginning at the Metropolitan Opera House in October next.

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Safonoff, the Pianist, and Nikisch, the Violinist

[From the London Telegraph]

As a matter of fact, Safonoff was in his early career a pupil of Leschetizky for pianoforte playing in St. Petersburg—he himself is a Caucasian—and later studied under the famous Brassin, while, after leaving the Conservatorium, Safonoff made a long tour as pianist of Northern Europe, and visited as well Austria and Hungary in conjunction with that prince of violoncellists, the late Carl Davidoff, a truly glorious player. Indeed, it was not until 1889, when he was already thirty-seven years of age, that he was known at all as conductor. Much the same is true of Nikisch, whom I have already mentioned. Long before he was known

as conductor he was a somewhat famous violinist, having been selected by Wagner himself to play in the famous orchestra at the ceremony of the laying of the foundation stone of the Bayreuth Opera House in 1872, an orchestra that was led by Wilhelmj. Nikisch, also, was a considerable composer, who won at least one important gold medal for a string quartet in Vienna, where he was educated.

Child Pianist to Give Recital to Raise Funds for Education

Many of the prominent New York clubs are interested in the success of the piano recital to be given at the Waldorf-Astoria on Friday afternoon, March 28, by Blanche Coblack, the child pianist, to assist in raising funds for her to continue her musical education.



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Von Arthur Schoenstadt.

Was das geistige Recital des Baritonisten William Wade Hinshaw von vorn herein von vielen, allzu vielen unterscheidet, die in den Monaten zwischen der Traubenreife und der Kirchblüte auf geduldige Hörer und ungeduldige Kritiker niederregnen, was ihm ein erhöhtes Interesse derjenigen sicherte, die nicht ausschließlich dem musikalischen Wiedererkennungshuldigen, war das Programm. Drei von den vier Komponisten, die auf dem Programm standen, sind allerdings Klassiker des Liedes, sie waren aber mit Liedern vertreten, denen die Sänger meist aus dem Wege gehen, und die deshalb verhältnismäßig wenig bekannt sind. Der vierte — Hugo Brückler — war ein junger Dresdener Komponist, der bereits mit 24 Jahren das Zeitliche segnete. Seine Lieder sind hier nicht mehr verklungen, seitdem Meister Max Heinrich, dem wohl auch Herr Hinshaw ihre Bekanntheit verdankt, nicht mehr auf dem Konzertpodium erschienen ist, um sich ganz seiner Lehrstätigkeit widmen zu können. Es sind Lieder von einer wundervollen Klangfreudigkeit, nicht belastet von Erwägungen des Strupfels und der Aszese; ein offenes, prasselndes Feuer schlägt uns in hellen Flammen aus ihnen entgegen, und bei aller Volksstimmlichkeit wissen sie doch genau die Grenze zu wahren, die eine anständige Art von der sentimentalen Phrase trennt.

Was den Konzertgeber anbetrifft, so kennt man seine schöne, an Kraft und Umfang ergiebige Stimme mit ihrem glanzvollen Ton aus dem "Vegetarier" an Opera House. Herr Hinshaw zieht aber gestern, was zu der in der Oper die Gelegenheit gegeben hat, ein intimes Verständnis für die Poesie Schubert'scher und Schumann'scher Lieder, für die Dichtergeheimnisse, die Goethe's, Linke's, Scheffel's. Herr Hinshaw kennt die Wirkungsmöglichkeiten seiner Stimme und nutzt sie auch im Konzertsaal recht aus; er ist aber auch ein Virtuose im Ausdruck der verschiedensten Empfindungen und in der sinnfälligen Gestaltung abgeschlossener poetischer Erlebnisse. Kennzeichnend für sein Verhältnis zum Kunstwerk ist ein leiser, einfacher Vortrag im Vortrag. Sich mit allen Sinnen und Gedanken an eine lyrische Stimmung hinzugeben, ist nicht Herrn Hinshaw's Sache; seine Nuancen entstammen selten allein triebhaft schwellenden Gefühlen, sondern wirken oft wie auf ihre äußere Wirkung hin vorausgerechnet. Aber diese äußere Wirkung ist fester, sie verlagert auch gestern nicht, besonders nicht bei Liedern, die sich auf einen dramatischen Gesichtswinkel einstellen lassen, wie Schubert's "Doppeltgänger", der in der Vortragswelt Hinshaw's eine zum Greifen nahe Gestalt von geradezu unheimlicher Plastik annimmt.

Darf seiner Ausdrucksvirtuosität gelang es Herrn Hinshaw mühelos, die Übergänge zwischen den verschiedenen Stils- und Stoffgebieten, die das Programm berührte, zu finden. Er war überall gleich im Bilde, am glücklichsten und stärksten im Vortrag der musikalisch-dichterischen Wortspiele von töstlichem Genuß. Einmal, als er den "Gaudamus" von Gertrude Stein vortrug, da

Als Begleit-Herr Herr Hinshaw, der gestern in Carnegie Hall, an der Metropolitan Opera House, ein Recital gab, hat ein Programm gegeben, das in der Geschichte der amerikanischen Recitals eine wichtige Rolle spielt. Das Programm war ein deutsches, und es war ein deutsches, das in der Geschichte der amerikanischen Recitals eine wichtige Rolle spielt. Das Programm war ein deutsches, und es war ein deutsches, das in der Geschichte der amerikanischen Recitals eine wichtige Rolle spielt.

New Yorker
Morgen
Journal

WITH Gadski and Amato, accompanied by their families, as well as Erlus, Buers and others of the well-known stars in the boxes at Carnegie Hall yesterday afternoon, William Hinshaw faced many of his Metropolitan associates in the great audience that attended his first concert matinee. Of baritone German Lieder, the American and "Der Doppelgänger." He added many unfamiliar songs, four by Jensen, and another group by Hugo Brückler of Dresden. These novelties proved somewhat old-fashioned and sentimental, though graceful in style. Mr. Hinshaw has been a hard student and it is said he will sing Hans Sachs in the Fatherland next summer. In concert he seeks to overcome the American lack of variety and of dramatic action, which gifts our singers must still acquire on the stages of the Old World. His powerful physique stood him in good stead yesterday and his clear enunciation deserved praise.

Evening
Sun



The
Herald

MR. HINSHAW GIVES RECITAL. Metropolitan Opera House Barytone Presents Songs That Are Little Known.

Mr. William Hinshaw gave a song recital in Carnegie Hall yesterday afternoon. The Metropolitan opera barytone's tones more than filled the hall and sometimes rather distorted the spirit of his songs.

One of the interesting features was his singing of the group of songs by Hugo Brückler. Neither the composer nor the songs are well known on this side the Atlantic, for only one other singer here has paid much attention to them. Mr. Hinshaw sang six of them and they proved to be very acceptable. In style and treatment the songs had many points in common with the songs of such composers as Hugo Wolf, their chief characteristic being pictorial rather than melodic. For his opening group Mr. Hinshaw sang four songs by Schumann, which were followed by an equal number of songs by Adolph Jensen. Throughout the programme the audience gave the barytone the closest attention and every song was followed by a round of applause.

MR. HINSHAW'S RECITAL. Songs of Hugo Brückler a Feature of the Programme.

William Hinshaw, a barytone, who is a member of the Metropolitan Opera House company, gave a song recital yesterday afternoon in Carnegie Hall. Just why he was compelled to sing in such a large and chilly auditorium it is hard to conjecture, and fortunately it is not his obligation to make a guess that a smaller hall would have been more favorable to his art.

Mr. Hinshaw's programme was one of much merit. It comprised four groups of songs, each having a group of songs by Schumann, Schubert, Brückler and Jensen. This composer was born in the third place of 26. Only a few of his works have been published, and most of his songs are written to texts taken from the age of "Gebet" and "Der Doppelgänger." Mr. Hinshaw's programme was a demonstration of his talent for singing these songs and Mr. Hinshaw deserves credit for his revival of these songs.

German Song Recital by Baritone Hinshaw American Singer Devotes Entire Programme to Works of Schubert, Schumann, Brückler and Jensen.

William Hinshaw, who for several seasons has sung important baritone roles at the Metropolitan Opera House, gave a song recital at Carnegie Hall yesterday. Although Mr. Hinshaw is an American and a linguist he limited his programme to works by German composers with words in the original text.

Possessing a range of good depth and a thorough understanding of his art, Mr. Hinshaw gave an illuminating interpretation to the intensely dramatic four pieces by Hugo Brückler and to other Lieder. The touching songs by Schubert, the romantic and dramatic songs by Jensen, were sung with a language that was a variety in the fact of a good-sized and friendly audience.

The
American

The
Tribune

Hinshaw, Another Metropolitan Singer, Goes Into Concert

The not unworthy ambition that compels the singer in opera to experiment with his voice and his style—if he is blessed with the latter or if it has not been quenched by the opera—Niagara—in the singing of songs, did one after another from the stage of the Metropolitan to concert episodes. Yesterday afternoon at Carnegie Hall appeared one more lieder recruit, the name being William Wade Hinshaw, baritone.

The forbidding Melot and the pliant, the forthright Kothner, the gloom of "Mona" of yesterday, alike all cast aside, and Mr. Hinshaw devoted himself to Schumann, Hugo Brückler and Adolph Jensen. The singer had gone in search of uncommon for his program and found what he sought. Not at all the seldom heard songs he sang were of extraordinary worth, but now has its own uses and value.

Hugo Brückler is a name not found upon concert programmes in New York, and the composer is probably the known to many. His was one of the talents still in the enkindling was snuffed out by tuberculosis, twenty-six when he died, in his only compositions are a number of songs, most of them setting portions of Scheffel's "Der von Saekkingen." Mr. Hinshaw yesterday sang several of these, several of the posthumous songs by Jensen.

Enunciation Is Clear.

The songs are of uneven merit, none of them attains any great distinction. The piano background is monotonous in its generally plangent position, and the melodic inventiveness played is often of saccharine tenderness. The best of those sung by Mr. Hinshaw was the "Gebet" to words of Hebbel. Mr. Hinshaw is master of an enunciation in singing as is heard in New York, and this undoubtedly mightily to the enjoyment of his audience. This is due to his tone production and he is chary of vibrato, decidedly something to be grateful for in these days of most general use. He naturally toward declamatory selection in choice of his songs and was at his best in this style. He touched many of songs with heaviness of interpretation and his phrasing was often slow. Schubert's "Der Atlas" revealed their greatest eloquence and received truly beautiful results.

HINSHAW AS LIEDER SINGER Metropolitan Barytone Pleases Carnegie Hall Audience.

William Hinshaw, whose appearances in barytone parts at the Metropolitan Opera House have been watched with pleasure, entered yesterday in the list of lieder singers. Mr. Hinshaw's voice is a good one, a little dry in quality, and his good talent in Wagnerian roles has been apparent. A novelty of the programme was a group of songs by Hugo Brückler, a young German composer, who died thirty-four years ago, at the age of twenty-four. These songs, which are little known, were sung here several years ago by Max Heinrich, and show a melodic invention that might have given great promise of results.

Especially charming was "Lied Duffis halt die Malenacht," which was also sung, with great sympathy, by Mr. Hinshaw. The audience was a good one, and was most enthusiastic. Richard Hageman accompanied the singer with feeling and discretion.

Evening
Journal

Staats-Zeitung

The
Globe

NEW "TONIO" APPEALS TO BERLIN

Baritone Resky, of St. Petersburg Opera, Proves a Welcome Guest—A Tenor as "Silvio" and an Ex-Baritone as "Canio"—Program of Jessie L. Gaynor's Songs—Mariska Aldrich Now a Full-fledged Dramatic Soprano—A Flattering Invitation to Julia Culp

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin W., March 7, 1913.

SATURDAY evening saw a performance of "Cavalleria Rusticana" and "Pagliacci" at the Royal Opera, in which the two leading figures in Mascagni's opera were impersonated by Frau Melanie Kurt and Francis MacLennan. Both artists have become closely identified with these parts at the Royal Opera, and both, as we have frequently stated, are exceptionally well qualified to fill them. The evening's novel feature was the guest performance in "Pagliacci" as *Tonio* and *Taddeo* of the baritone Gustavo Bernal Resky, of the Imperial Opera of St. Petersburg. While the rôle of *Tonio* is somewhat overshadowed by the forceful, tragical figure of *Canio*, Signor Resky succeeded in giving ample evidence of his artistic personality, both as an impersonator and as a singer. His high Italian baritone, though not very voluminous, is exceptionally well placed and treated at all times with such rare taste and good judgment that he remained conspicuous among the none too satisfactory ensemble of which Rudolph Berger as *Canio* was the main redeeming feature.

As to Berger there were moments when one was inclined to think the big tenor would prove an ideal interpreter of the rôle, but in the dramatic moments it became evident that his voice lacks the heroic, baritone quality so essential for this music. This is the more remarkable because this same artist sang first baritone parts for many years. He deserves the greatest credit for his really excellent tone production and for his intelligent, dramatically effective impersonation. Interesting as well as satisfactory was the interpretation of *Silvio* by Revort Philipp, a tenor, in a baritone rôle. Would that more opera singers had this man's splendid talent as

an actor! Dr. Besl conducted without displaying the least adaptability to the character of the music or the singers.

An interesting evening of Gaynor songs was given by Jessie L. Gaynor in the American Woman's Club on Friday. The interpreting artists were the composer herself, Rose Gaynor, Miss Stringfellow and the baritone, Dr. Augustus Milner. As most of our readers will know, Jessie Gaynor, in her compositions, makes a specialty of children's and popular songs, among which those of an Irish character play a significant part. The Gaynor songs—especially when rendered so naturally and so spiritedly as by the artists mentioned—never fail to exert a charming influence on those hearers who have not entirely lost their liking for simplicity by an over-indulgence in modern musical eccentricities. The program was long and attended by a large audience, among which the male element was deplorably scarce. The trio "I Love the Old Doll Best," sung by Miss Gaynor, Miss Stringfellow and Mrs. Gaynor, and "Sweet Is Tipperary," sung by Dr. Milner, seemed to be most popular.

Mariska Aldrich as Dramatic Soprano

In Klindworth-Scharwenka Hall, on the same evening, the Berlin teacher and singer, Mme. Emmy Raabe-Burg, gave a pupils' recital with the assistance of Mme. Mariska Aldrich, of the Metropolitan Opera, who, as you may have heard, has taken the step from contralto to dramatic soprano successfully. Accompanied by Fritz Lindemann, six of Mme. Raabe-Burg's advanced pupils gave evidence of their excellent schooling in such wise that even to-day they may lay claim to being considered professionals. It must not be overlooked that Mme. Burg seems to be rarely fortunate in having found so much really splendid vocal material. But that it was not this alone that awakened enthusiasm was proved by the finished interpretation of a program that would have taxed the abilities of many professional artists of

ripe experience. We do not hesitate to predict a very successful career for the coloratura soprano, Mira Zielinska, who has been engaged for the Berlin Royal Opera; the American soprano, Minna Meyer, and the dramatic soprano, Doerth Manski.

With the masterly rendering of Paisiello's "Air de Prosperine" and Brunnhilde's final scene in "Götterdämmerung" Mme. Aldrich conclusively proved that her metamorphosis from contralto to the higher register has been a complete success.

On Tuesday evening Max Battke, in the Oberlichtsaal of the Philharmonie, gave an interesting lecture with practical demonstrations on his method for teaching sight-singing. Battke employs the wandering note on colored diagrams designed by himself and also the ten fingers of his hands to fix the note in the minds of the students. That such rudimentary sheet music—if the expression is permissible—is quite sufficient to imbue the students with the master's (or composer's) intentions was amply demonstrated by the class of students from the Privat Lyceum Friedrichstadt (Young Ladies' High School), who sang the most captivating melodies improvised by Herr Battke with unerring precision, both in ensemble and in part singing. Herr Battke had divided his interesting discourse into four sections: 1. Cultivating the sense of rhythm. 2. Cultivation of the appreciation of tone. 3. Educating the sense of hearing. 4. Musical dictation for singing instruction in schools.

Mme. Leschetizky's Recital

The name "Leschetizky" is bound to be a drawing card everywhere; so when Marie Gabriele Leschetizky gave a piano recital in Bechstein Hall on Tuesday a large audience attended with considerable expectancy. That the general interest was not retained as the evening progressed must be attributed to the fact that Mme. Leschetizky's musical personality is far greater than her pianistic attainments, viewed from a purely technical standpoint. Scarcely credible, I know, considering the master she has had and whose name she bears. She evinced a greater aptitude for the Brahms F Minor Sonata than for Schumann's Toccata and for a Barcarolle and a Tarantella by Leschetizky. In spite of her natural gift for portraying a work interestingly her playing lacked that cleanliness which represents the last or the first step toward perfection. A deficiency in characterization in the two latter compositions unquestionably prevented the performer from attaining that effect which her splendid temperament would lead one to expect.

Lastly, this evening of musical plenty was completed with the second concert of the Bruno Kittel Choral Society, under Conductor Bruno Kittel in the Philharmonie. The introductory number of the program was Felix Gotthelf's Scenic Prelude and Finale from the Mysterium "Mahadeva" for solo voices, mixed chorus and orchestra. In commemoration of the recent death of the composer, Felix Draeseke, February 26, 1913, the funeral music from his "Symphonica Tragica" was inserted in the program. This was followed by the "Easter Scene" from Goethe's "Faust" by the same composer, J. von Raatz Brockmann singing the impressive baritone solo with excellent though somewhat operatic expression. The work itself, which was heard for the first time in Berlin, is constructed on lines and with means that represent all that has been thought classical and distinguished. There were clearness and logic in form and construction, a wealth of melodic invention and an orchestration that did not aim at being unique but that was ever pleasing.

A Doubtful Success

The success of the concluding "Coronation Cantata," for solo, mixed chorus and orchestra, by Constanz Bernecker, was rather problematic. Bernecker in this novelty (for Berlin at least) is very variable—at times soporifically longwinded and then again displaying a genius, especially in his treatment of the choruses, that compels respect. Decidedly boring and apparently of little value is the endless aria of the King (baritone solo), which Herr von

Raatz-Brockmann interpreted with all his artistic ability but with which he was unable to create the desired effect. The *Celestial Herald*, which was sung by Sydney Biden with good taste and musical judgment, provided a somewhat more grateful task.

We have frequently commented on the excellence of the Kittsche Choral Society, the merits of which were again conspicuously evident, especially with regard to the female voices. Bruno Kittel was a conductor of circumspection, who applied himself to his frequently thankless task with the utmost devotion. The program was entirely too long and the fact should be considered by the management that an audience that has been fatigued by listening to music for almost three hours is apt to veto a work that it might accept under more favorable conditions.

Julia Culp, now in America, has been approached by the committee of a large international school of singing soon to be founded in Buda-Pesth with a request to accept its artistic management. The offer has been couched in most flattering terms, so that, besides receiving a splendid remuneration the artist would be at liberty to devote herself to her concert activity without any limitations. O. P. JACOB.

Human Voice a "Bird-Reptile Combination"

Any musician will tell you that the twittering of birds is not singing, and probably you don't need to be told that the croaking of frogs is not music. You will therefore be surprised, says a writer in the *New York American*, to learn that the musical human voice is the result of nothing more nor less than the anatomical combination in the human vocal apparatus of the widely differing mechanisms which enable birds to twitter and reptiles to croak or hiss.

To Celebrate Weingartner's Fiftieth Birthday Anniversary

BERLIN, March 8.—Felix Weingartner will attain his fiftieth year on June 2, and in anticipation of this event there have been formed in Vienna, Hamburg, Leipzig, Dresden, Paris and other cities local committees composed of friends and admirers of Weingartner, for the purpose of celebrating the occasion in a suitable manner. A similar body has just been established in Berlin. F. J. T.

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Thy Beaming Eyes.
The Swan Bent Low.
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THE HAND OF A PIANIST

Its Formation and Training Discussed by Ernest Schelling—The Natural Wrist for Piano Playing—Proper Position at the Keyboard

By HARRIETTE BROWER

AS I sat in the luxurious salon of the apartments occupied by Mr. and Mrs. Ernest Schelling, near the Park, the sounds of vigorous piano practice floated out to me from a distant chamber. It was unusual music, and seemed in harmony with the somewhat Oriental atmosphere and coloring of the music room, with its beamed ceiling of old silver, its pictures and tapestries.

The playing ceased and soon the artist appeared, greeting the visitor with genial friendliness of manner. He was accompanied by the "lord of the manor," a beautiful white bull terrier, with coat as white as snow. This important personage at once curled himself up in one of the most comfortable armchairs, a quiet, profound observer of all that passed. In the midst of some preliminary chat the charming hostess entered and poured tea for us.

After this the talk turned on the matter in which I was deeply interested, namely the technical training of a pianist.

"Technic is such an individual matter," said Mr. Schelling, "for it depends on so many personal things; the hand, the physique, the amount of nervous energy one has, the mentality and the wrist. Perhaps the poorest kind of a hand for the piano is the long, narrow one, with long fingers. Far better to have a shorter, broader one, with shorter fingers. Josef Hofmann has a wonderful hand for the piano; rather small, yes, but so thick and muscular. The wrist, too, is a most important factor. Some have what I call a 'natural wrist'; that is, they have a natural control of it; it is no trouble for these to play octaves, for instance. Mme. Carreño has that kind of a wrist: she never has to practice octaves—they are perfect. Hofmann also has a marvelous wrist. I am sorry to say I have not that kind of a wrist, and I have been much handicapped in this point. For I have had to work tremendously to develop not only the wrist but the whole technic. You see, I was a wonder child, and played a great deal as a boy. Then from fifteen to twenty I did not practice anything as I ought to have done. That is the period when the bones grow, muscles develop—everything grows. Another thing against me is the length of my fingers. When the fingers are longer than the width of the hand across at the knuckle joint, it is not an advantage but a detriment. The extra length of finger is only so much dead weight that the hand has to lift. This is another handicap I have had to work against. Yes, as you say, it is a rather remarkable hand in regard to size and suppleness, but it is hardly like Liszt's—more like Chopin's, judging from the casts I have seen of his hand."

Velocity and the Metronome

"As for technical routine, of course, I play scales a good deal, and in various ways. When I 'go into training,' I find the best means to attain velocity is to work with the metronome. One can't jump at once into the necessary agility, and the metronome is a great help in bringing one up to the right pitch. You see by the firmness of these muscles at the back and thumb side of my hand, that I am in good trim now; but one soon loses this if one lets up on the routine."

"Then I practice trills of all kinds, and octaves. Yes, I agree that octaves are a most necessary and important feature of the player's technical equipment." Going to the piano and illustrating as he talked, Mr. Schelling continued:

"Merely flopping the hand up and down, as many do, is of little use, it does not lead to strength or velocity. As you see, I hold the hand arched and very firm, and the firmness is in the fingers as well; the hand makes up and down movements with loose wrist and the result is a full, bright, crisp tone. One can play these octaves slowly, using weight, or faster with crisp, staccato touch. I play diatonic or chromatic octave scales, with four repetitions, or more, on each note, and using fourth finger for black keys."

One's Position at the Piano

"I sit low at the piano, as I get better results in this way; though it is somewhat harder to attain them. I confess it is easier to sit high and bear down on the hands. Yes, I thoroughly approve of 'weight touch,' and it is the one I generally use. Sometimes it is a certain pressure on the

key after it is played, using arm weight. "Ah, you are right. The young teacher or player, in listening to the artist, and noticing he doesn't lift his fingers to any great extent, and that he constantly plays with weight, hastily concludes these are the precepts with which he must begin to study or teach the piano. It is a mistake to begin in that way. Very exact finger movements must be learned in the begin-



Ernest Schelling, the Eminent American Pianist

ning. As I said before, technic is such an individual matter, that after the first period of foundational training, one who has the gift to become an artist, must work out things for himself. There should be no straight-laced methods. Only a few general rules can be laid down, such as will fit most cases. The player who would rise to any distinction must work out his own salvation.

Methods of Memorizing

"In regard to memorizing piano music, it may be said this is accomplished in three ways: namely, with the eye, the ear and with the hand. For example: I take the piece and read it through, with the eye—just as I would read a book. I get familiar with the notes in this way, how they look in print. I learn to know them so well that I have a mental photograph of them, and if necessary could recall any special measure or phrase so exactly that I could write it. All this time I am hearing those notes, my mental ear is becoming familiar with them. Then the third stage arrives: I must put all this on the keyboard, my fingers must have their training: impressions must pass from the mind to the fingers."

"Those compositions you refer to on the program of my coming recital are by the Spanish composer Granados; they have never been played in America. I consider them very beautiful. Spain has absolutely no piano music to speak of. Albeniz is the only other composer who has written for our instrument. It is my experience audiences do not care so much for novelties as for the old things. They like to hear something they have heard before—something familiar."

Milwaukee Music Lovers Unite for the Purchase of Auditorium Organ

MILWAUKEE, WIS., March 17.—Milwaukee music lovers have started a movement which will undoubtedly result in purchasing an adequate organ for the main hall of the Auditorium. The recent presentation by the A Capella Chorus of Bach's "St. Matthew's Passion," was given with but a small organ in the hands of William Middelschulte, besides the orchestra and piano, and the need of a grand organ was sadly felt. As a result, Archbishop S. G. Messmer, of the Milwaukee diocese, urges that one hundred music lovers subscribe \$150 each for the purpose of a suitable organ, and the Archbishop is willing to be the first one to send his check. Dr. Louis Frank, president of the Wisconsin Conservatory of Music, has endorsed the position taken by the Archbishop. It is said

that instead of a \$15,000 instrument, one costing \$25,000 will be installed, as so many persons have come forward to aid the movement and about half the amount has already been subscribed. M. N. S.

ST. LOUIS ORCHESTRA COMPLETES ITS SEASON

Julia Culp, Soloist at Final Concerts, and Arthur Foote, Novelty Feature of Program

ST. LOUIS, March 22.—The local musical season will practically come to a close this evening with the repetition of the program which the Symphony Orchestra presented yesterday afternoon with Julia Culp, the famous Dutch *lieder* singer. The tonal quality of the entire orchestra and the presentation of Johannes Brahms's colorful C Minor Symphony was distinctly pleasing. Mr. Zach always diversifies his programs with something new and this week he gave Arthur Foote's "Four Character Pieces," which combine a bit of Orientalism with the modern tone coloring. The men played it with excellent results and it proved to be the most pleasing number of the afternoon's work. Liszt's Symphonic poem, "Tasso," was the other orchestral offering. Miss Culp made a deep impression on her audience with her soulful rendition of Franz Schubert's "Ave Maria." It was gloriously done and served to display a voice of unusual warmth and feeling. She sang also two songs from Beethoven's setting to Goethe's "Egmont," namely, "Freudvoll und Leidvoll" and that martial song, "Die Trommel Gerühret." These were all given with orchestral accompaniment, and achievement for which Director Zach is so well known and liked. For her group of songs by Brahms and Loewe, she was assisted by that most accomplished of *lieder* song accompanists, Coenraad V. Bos. Mr. Zach was the recipient of many compliments after the matinee from the regular attendants upon the excellent work done by the orchestra and the great improvement shown over previous years.

The management announces that he has been engaged again for next season and that in all probability the orchestra will be enlarged to eighty men. Financially the season has been much better than last year and certainly the soloists engaged have been the best in their respective lines. Already many persons have sent in their renewals.

Under the leadership of Frederick Fischer, the Symphony assisted the chorus of High School pupils last Tuesday evening. Interesting choral numbers were presented with several orchestral numbers. H. W. C.

New Symphony Orchestra for York, Pa.

YORK, Pa., March 21.—The York Symphony Orchestra has been organized here, with thirty-seven members. William Bentz, director of the Opera House orchestra, will conduct the new organization. It is the hope of the organizers to have at least eighty musicians enrolled. R.

George Baklanoff, the Russian baritone, now at the Vienna Court Opera, says he has to refuse twice as many engagements as his time permits him to accept.

JEANNOTTE FORMS A MONTREAL ORCHESTRA

Opera Manager Will Devote His Time to Organizing Symphony Society for Canadians

MONTREAL, March 24.—The establishment of a symphony orchestra is announced by Albert Clerk-Jeannotte, director of the Montreal Opera Company for the three years of its existence.

Mr. Jeannotte came back to the city at the end of the company's tour, suffering from nervous prostration, and remained in seclusion from that time until now, taking the rest cure and avoiding visitors. Now, however, he is much better and ready to discuss plans for another year.

"I shall not go away," he said to a representative of MUSICAL AMERICA, "but stay here, teaching and working for a permanent orchestra. It is my idea to get Jacchia back as conductor and to give the concerts on Sunday evenings."

Mr. Jeannotte called attention to the fact that Montreal is without an orchestra and that the lack of the concerts supplied while the opera was in progress will be keenly felt.

"I know that people will like an orchestra," he continued. "And I believe that there will be no difficulty in meeting with support for this enterprise. Then I shall resume my teaching, particularly in regard to operatic work. I shall open an opera class, knowing that there is plenty of good material for singers to be found among Canadian students."

It is part of his scheme to engage such members of the opera orchestra as have remained as the foundation for a new body of players.

Although the Montreal Opera is dormant the spirit of opera stalks abroad. The newest idea is embodied in tentative plans for a season of French *opéra bouffe*, under the direction of M. Henri Delcellier, chorus master of the Montreal Opera Company. Steps are being taken to secure adequate financial backing and to give the performances in the Théâtre Français, which is the largest house in the city; but given over to vaudeville of late. It is claimed that such a company met with tremendous success in 1893, and that those halcyon days can be lived over again. It is proposed to make the repertoire up of such works as "Orphée aux Enfers," "La Belle Hélène," "Le Petit Duc," "Mascotte" and others of a like character. K.

Ask Advice of Builders on Organ for Panama Exposition

SAN FRANCISCO, March 15.—Theodore Hardee, chief of the department of liberal arts, for the Panama-Pacific International Exposition, to be held here in 1915, has written to thirty-one leading organ builders in the United States, inviting their views and suggestions as to the size and character of the pipe organ to be installed in Festival Hall.



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"ROSENKAVALIER" LONDON FAVORITE

Most Popular Opera of Beecham's Six Weeks' Season at Covent Garden—Safonoff Gives a Russian Concert—Thirty Pieces on a Busoni Chopin Program—New Music in the Concerts of a Week

Bureau of Musical America,
48 Cranbourn Street, London, W. C.,
March 15, 1913.

THOMAS BEECHAM brought his season at Covent Garden to a close on Monday night with a performance of Delius's "Mass of Life," and he is to be warmly congratulated on a success won by his enterprise and energy. In view of the peculiar liability of operatic programs to derangement, which was likely to be greater rather than less in months like February and March, it seemed a very bold thing to map out a six-weeks' season with a rigid fixture of dates, but with all his singers keeping in good health, he was able to give every one of his operas on the allotted date.

The "close" of the enterprise was the production of "Der Rosenkavalier," and this work proved by far the most profitable item of the repertory, the house being crowded at every performance. How far its enthusiastic reception is assurance of abiding success is, however, problematical, at any rate in London, for both "Elektra" and "Salomé" enjoyed much the same boom on their first production, and have now distinctly waned in favor. Still, "Rosenkavalier" is a very different thing from these uncompromising examples of the "macabre" in art; and, though its humor is not a little heavy-footed, there is so much to charm and exhilarate in the work that it is not unlikely to retain its hold. One would have liked to hear it under the composer's direction, but Strauss's visit was, for reasons that have not been disclosed, the one promise of the season that was not redeemed. Mr. Beecham conducted all the performances himself, and also put his powers to the touchstone of "Tristan" and "Die Meistersinger." His readings of both works may be euphemistically described as "independent."

The opera house, though the stage had been eliminated, is not a very good milieu for a work such as Delius's "Mass of Life" which, as already mentioned, concluded the season on Monday, and the curious arrangement of the performers, with the orchestra between the sopranos and contraltos, did

not strike one as favorable to concentration of sound.

The work is arranged for four solo voices, double chorus and orchestra. The baritone soloist is the narrator, who declaims in a series of recitatives the opinions of the philosopher *Zarathustra*, with the other soloists and the chorus as listeners.

There is no human interest, in the ordinary sense, and no movement. The choice of episodes for musical illustration and their order, appear to be quite arbitrary, and the music is sombre and pessimistic. There are great moments, but they are few. The vocal writing, both for the soloists and the chorus is depressing and not very grateful. The North Staffordshire Choir from Hanley came to sing, and sang admirably not only from the strictly musical point of view, but from that of interpretation. Curiously enough, the work was done in two languages, Charles W. Clark, upon whom the main burden fell, singing the English version, and his companions—Mme. Gura-Hummel, Doris Woodall, and Frederic Blamey—the German text. There were moments when the effect was a trifle disconcerting. Mr. Clark, notwithstanding the difficulties of the music, sang his important share most convincingly and had a very hearty reception.

Russian Opera and Ballet Season

It is announced that M. Diaghilew, the director of the Russian Ballet Company which has been appearing at Covent Garden, will give a two months' season of Russian ballet and opera at Drury Lane Theater beginning about the end of May. In addition to the repertoire already given here, the following new works will be produced: Ballets—"Crowning of Spring," Stravinsky; "Playtime," Debussy; "Daphnis and Chloë," Ravel, and "Tragedy of Salomé," Florent Schmitt. Operas—"Boris Godounov," Moussorgsky; "Khovanshchina," Moussorgsky, and "Ivan, the Terrible," Rimsky Korsakoff. The operatic artists will include M. Chaliapin, the famous Russian basso, who has not been heard in England before. The prima donna will be Mme. Kusnetsov, the chief

contralto, Mme. Petrenko, and the chief tenor M. Sobinoff. There will be a chorus of 100 from the St. Petersburg opera and Mr. Beecham's orchestra will play.

As everyone knows "Parsifal" will come into the public domain at the end of the year and, taking time by the forelock, the Grand Opera Syndicate announces a production of the music-drama early in 1914.

On Saturday afternoon Messrs. Chappell concluded their series of ballad concerts at Queen's Hall. The only new song of the afternoon was sung by Gervase Elwes. It was a setting by Mr. Liddle of "Lead, Kindly Light," and was a pronounced success. Kreisler's name figured prominently in the list of artists announced to be heard, and his playing of two movements of a Handel Sonata was as usual magnificent and, of course, necessitated an encore, and that again would have resulted in another encore had it not been announced from the platform that Mr. Kreisler had left the building. Marie Novello gave a very brilliant rendering of Liszt's Hungarian Rhapsody No. 12. There was scarcely a vacant seat to be seen in the hall.

Inasmuch as M. Safonoff was the conductor of the London Symphony Orchestra's concert at Queen's Hall on Monday night, it was only fitting that the program should have been chosen largely from Russian music. No one, perhaps, can make more of Tchaikovsky's "Pathétique" symphony than he, and this performance proved to be of as fine a quality as any even M. Safonoff has given us. The chief interest in the concert, however, lay in the first London performance of Glazounow's symphonic picture, "Spring." It is an attractive little work though its impression does not go very deep, nor does it possess the same interest, technically or artistically, as some of this composer's other writings. Smetana's "Bartered Bride," Wagner's "Rienzi" Overture and Vivaldi's A Minor Concerto for strings completed the program, throughout which the orchestra played splendidly.

Busoni's Chopin Recital

By way of giving a distinctive character to his recital at Queen's Hall on Wednesday afternoon, Busoni played nothing but the music of Chopin. It was a generous feast, the recital giver playing, in addition to both sets of "Studies," the F Minor "Ballade," the "Barcarolle," the Nocturne in C minor, and the A Flat Polonaise.

A bare mention of all the unexpected effects heard would take up several columns, for when an artist plays nearly thirty

pieces, and in every one does things which are startlingly new, it is hard to know what to pick out. Not everything that he did will commend itself to everybody, but the whole was unusually impressive. His unexampled command of every variety and shade of tone is surely unique, and an enormous audience showed its appreciation of his playing by cheering for nearly five minutes at the conclusion of his recital and refusing to leave the hall until he had played an extra piece, although he was obviously loth to oblige after such an arduous performance.

A little known String Quartet in E Flat, op. 10, by the late Ottokar Novacek was perhaps the feature of the short program arranged by Ada Thomas on the same afternoon for her concert at Aeolian Hall. Its performance by the Brodsky Quartet was excellent while its finesse and strength of style shone to still greater advantage in César Franck's beautiful Quintet in F Minor, in which the quartet was joined by Miss Thomas. In addition Miss Thomas played a group of short pieces by Rameau, Lully, Chopin, Debussy and Albeniz with much sympathy and in a refined and tasteful manner.

Bantock's "Titanic" Anthem Introduced

Smallwood Metcalfe and his choir gave the last concert of the present series at Queen's Hall in the evening. Two novelties were introduced. One was an anthem by Granville Bantock, inspired by the *Titanic* disaster. The words are those from the 107th Psalm, "They that go down to the sea in ships." The composer has written music grateful for the voices and suitable to the words. The other novelty was Josef Holbrook's setting of a poem of Longfellow's "Footsteps of Angels," which is very simple but served to bring forth some well-balanced and expressive singing. Solos were provided by Phyllis Finch, Roland Jackson, vocalists, and W. H. Squire, violoncellist.

The Philharmonic Society's season, which ended on Thursday evening in Queen's Hall, has been the most prosperous it has known for a long time, and there is every reason to hope that the dangers which at one time seriously threatened it have been successfully averted. M. Safonoff was the conductor, and there were only two items in the program—the choral symphony of Beethoven, and the Fourth Symphony of Scriabine. The choir was the London Choral Society and the soloists were Perceval Allen, Edna Thornton, Harry Dearth and Morgan Kingston. A. M. S.



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Members of the Orchestra, Guided by Campanini, in Informal Rehearsal



Director Dippel and Some of the Stars During a Railroad Delay

GENUINE grand opera on the sandy plains of Texas was a striking feature of the westward trip of the Chicago Grand Opera Company, now on its remarkable transcontinental tour of the country.

Imagine a company of distinguished singers and orchestral musicians guided by the genius of Cleofonte Campanini disporting in the great stretches of sand many miles from habitation!

That is actually what took place and the accompanying photographs made by Julius Daiber, Andreas Dippel's right hand man, provide pictorial evidence of the episode.

With the exception of the derailment of the first section of the special opera train at Madden, on the Texas-Pacific Railroad, early this month—and Mr. Daiber writes



From Left to Right—Marcel Charlier, Margaret Keyes, Henri Scott, Mrs. Julius Daiber and Vittorio Trevisan

that the accident was not as serious as was first reported—the trip has been without untoward incidents. The members of the company, like one immense family, have spent the long days of travel enjoying themselves in various ways. Occasional stops have provided opportunities for

sightseeing in a country that was new to nearly all of the artists.

The group picture above, to the left, shows some of the orchestral men singing the famous Ding Dong chorus of "I Paggiacci." Mr. Campanini, standing in the foreground, to the right, is directing them

with his cane. Over on the left of the same picture are Margaret Keyes, formerly known only to concert patrons but now a favorite on the operatic stage, and Mabel Riegleman, of "Hänsel und Gretel" fame.

A number of the stars of the company may be recognized in the upper right-hand snapshot. Mario Sammarco, suffering a semi-eclipse, stands on the extreme left. Clarence Whitehill, three figures to the right of Sammarco, stands beside Campanini, whose hand is raised slightly. Then comes Henri Scott and over to the right, with both hands in his pockets, is Charles Dalmorès. On the observation platform of the train are some of the prima donnas of the company surrounding Andreas Dippel.

This week the company is holding forth in San Francisco, after which a trip will be made to the far Northwest and then comes the homeward trip.

500 DELEGATES EXPECTED

Chicago Prepares for Convention of National Federation of Music Clubs

CHICAGO, March 24.—More than 500 delegates, representing a membership of 45,000 in 270 clubs in various cities of the United States, will attend the biennial convention of the National Federation of Musical Clubs to be held in the Congress Hotel April 21 to April 28.

The association is organized for the betterment of musical conditions throughout the country and to raise the standards and ideals of the creative musician, the executive artist, the student and the listener.

Cash prizes are offered to members in the third competition for American composers, including musicians and writers of music, open to American-born competitors only.

On Wednesday, April 23, a musical symposium will be presented.

Louis Arthur Russell, with the Memorial Choir of Newark, N. J., gave his an-

nual rendition of Haydn's "Creation" Easter evening in the Peddie Baptist Church Auditorium. The solos were sung by Mrs. Jessie Marshall and Mrs. Orrie Taylor, sopranos; Samuel Craig, tenor, and Ernest Van Nalts, basso.

Grand Opera Singer Makes American Debut in Vaudeville

Marie McFarland, an American coloratura soprano and a native of Baltimore, made her debut in this country last Monday, choosing vaudeville to introduce herself, although she has sung in grand opera for some time in Europe with success. She was a protégée of Massenet who arranged for her to study in Paris under Marchesi and in Florence under Lombardi. She made her operatic debut in Paris in 1904 and sang for several seasons there and in Vienna, Florence, Rome and other cities. Heinrich Conried signed a contract for her to sing at the Metropolitan, but the arrangement was upset by his death. Miss McFarland is singing this week at the Colonial Theater, New York.

OPERA CHORUS REWARDED

Each Member Gets \$5 Bonus for Good Work in "Boris Godounow"

In a letter to General Manager Gatti-Casazza sent on Thursday of last week, Otto H. Kahn, chairman of the Board of Directors of the Metropolitan Opera, paid the chorus the following high compliment:

"The chorus singing at yesterday's premiere of 'Boris Godounow' was the best I have ever heard on any operatic stage. In addition to their admirable singing, they acted with much artistic intelligence and skill, and contributed altogether greatly to the high excellence of the performance. I wish you would present to each member of the chorus a suitable money present, and tell them that the Board of Directors is proud of them and thanks them."

Acting on Mr. Kahn's suggestion, Mr. Gatti-Casazza assembled the chorus and, congratulating them for the excellent work they had done on behalf of himself and Mr. Kahn, made the announcement that each would receive an extra \$5 at the end of the week.

critical, and Miss Smith, who has worked entirely at the Newkirk studio, sang charmingly, her tone-production, enunciation and general poise suggesting an artist of much wider experience. Miss Smith sang Liszt's "Lorelei," Schubert's "Erlking" and other songs in finished style. She holds a church position and will do much recital singing next season. Mrs. Newkirk is herself a magnificent soprano, and were it not that she devotes herself to teaching (she has ninety pupils weekly), she would be heard oftener. At her song recital on May 28 at Aeolian Hall many of her professional pupils will appear.

Thomas Orchestra Becomes Legally the Chicago Symphony Orchestra

CHICAGO, March 24.—The legal difficulties in the way of changing Theodore Thomas's Orchestra to the Chicago Symphony Orchestra were adjusted Saturday. The final incorporation papers were issued at Springfield for the Chicago Symphony Orchestra Association. Philo A. Otis, one of the incorporators, said no difficulty was experienced, as the young men who filed application for a charter for the Chicago Symphony some years ago never did anything more than file their first papers.

Mme. Newkirk's Pupil Shows Promise

A promising pupil of Lillian Sherwood Newkirk sang Saturday morning at Aeolian Hall. The singing of Mrs. Newkirk's pupils always attracts the attention of the most

SIX LITTLE PIECES

for Violin and Piano with words
By FRANZ BORNSCHEIN

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GOING FOR VIOLETS

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GOOD-BYE TO SUMMER
THE SONG OF THE DUCKS

Price Each 50 Cents

EVERY ADVANCE in modern pedagogy in recent years has been along the line of stimulating the child's interest in his work, by appealing to as many senses as possible. On this principle these little pieces for violin and piano have been prepared. The composer has endeavored to create a relationship between the music and the words accompanying the song, and the result has been admirable, from both a musical and a pedagogic point of view. The first, *The Little Volunteers*, is in march time, telling the story of children marching to the garden to attack the weeds; another, *Going for Violets*, is not a conventional flower-song, but represents children in a leisurely stroll through the woods, seeing the birds as well as flowers, at the same time teaching a lesson about the killing of innocent creatures. Thus the words not only fill the purpose of creating a mood for the music, but are also valuable ethically. A very useful addition is, in the case of each piece, a free translation of the time notation into English phraseology, easily understood; for example, "Andante sostenuto" becomes "Rather slow, and sustained in tone." Every detail has been carefully worked out, to the end of making music-study attractive to the child.

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Final New York Concerts by Boston
Symphony—The Programs
Not Happily Chosen

The final evening Boston Symphony concert of the season which was heard on Thursday evening of last week offered nothing of unwonted interest. It began with an excellent performance of Goldmark's pleasant "In the Spring" Overture, which has not been heard in these parts recently, and ended with another overture—Dvorak's brilliant "Carnival"—which has been kept working overtime of late. One of the most mystifying elements in the curious psychology of symphonic conductors is their persistency in repeating a certain work *ad nauseam* during a part of every succeeding season. Even the supreme masterpieces are dangerously apt to pall as a result of this relentless exploitation.

There was a soloist in the person of the concertmaster, Anton Wittek, who played the Brahms Violin Concerto and was cordially applauded for what he did with it. Contrary to custom Dr. Muck dispensed with a symphony and substituted as the *pièce de résistance* of his program Charles Martin Loeffler's "Pagan Poem." Heinrich Gebhard, the pianist, who is to be found in all those parts of the land to which this composition makes its way, played the piano part with all that skill that he has exhibited in the task ever since the "Pagan Poem" first beheld the light of day. And to complete the joys of the occasion Mr. Loeffler was present in the flesh and ready to acknowledge the plaudits of the house when the orchestra had disposed of his piece.

The "Pagan Poem" is not a total stranger hereabouts. Dr. Muck brought it from Boston to show New York what it was like some four or five years ago. While it occasioned no extraordinary turmoil at that time it was regarded more seriously than it is likely to be to-day. Why the conductor revived it is not easy to discern, for, while its manner of expression is a good deal less impressive and enigmatic than it was then, its message has acquired no weightier significance. It is adroitly made music, but none the less manifestly "made" and deficient in spontaneity. Mr. Loeffler's frantic efforts to shun obviousness at all costs result in a sophistication of manner and a forced style that all the brilliancy and color of his orchestration cannot conceal. It has episodes of sensuous beauty, but no originality and its audacities of modernism have already become things of yesterday.

Mr. Wittek gave an eminently respectable performance of the concerto. His playing has breadth, but it lacks the romantic sweep which this work requires. H. F. P.

Saturday Program Not Entrancing

No orchestral concert heard in New York this last Winter has presented a series of works containing fewer musical

ideas and more orchestral effects and alleged innovations in tone coloring than did the Saturday afternoon concert, the final one in the series by the Boston Symphony. In a two-hour program this hearing of effects instead of musical ideas palls and it was only the excellence of the conductor and the orchestra that held the audience until the end.

Dr. Muck may find in the Symphony in D Minor of Christian Sinding a work that deserves a hearing as the honest expression of a musician of knowledge, some inspiration and less individuality, but there is no need of making such a work occupy forty minutes in one of the ten programs which he has to offer his New York admirers. It is, to be sure, the best piece in the larger forms which we have yet heard by this Norwegian (who is so un-Norwegian in his music), though it does not hold the interest as does his Suite in A Minor for violin. Sinding is truly an anomaly in present-day musical development and has not yet hit his mark. This symphony, a work of his more tender years, is excellent from the standpoint of a command of orchestral matters, being only a bit bombastic in a few places. It falls short in that it lacks distinction of utterance and says nothing new. What it says, it may be added, has been said better before by greater men. The audience applauded the splendid manner in which it was played but seemed to be bored by its contents.

Mracek's Burlesque

Though played in the West this season "Max and Moritz," a symphonic burlesque by Josef Gustav Mracek, was new to New York. Philip Hale, in his program annotations, outlined the various "pranks" and by following these one was startled by the cleverness of Herr Mracek's descriptive music. Unfortunately "Max and Moritz," comic characters in a set of stories by the famous German, Wilhelm Busch, are not familiar to Americans and consequently this musical caricature has not the same point for us as it has for a German audience. The work is dedicated to Richard Strauss and is modeled after that composer's "Till Eulenspiegel." It is music which, apart from its orchestral effects, is of no consequence. Virtuosity of a high order is necessary in performing it to advantage, and this Dr. Muck's admirable players exhibited.

Finally there was one of Liszt's really musical orchestral works, the "Mephisto Walzer," which was well played, though it would have had a greater effect with a little more abandon and something of a coarser grain in the general conception. A clarinet entered a measure too soon in the music preceding the harp cadenza, a quite unnecessary error in strict two-four measure. The final number was Dukas's "L'Apprenti Sorcier." This work has not worn well, in spite of the fact that it is exceedingly clever music, scored with mastery and with no little sense of the meaning of the poem of Goethe, on which it is built. A. W. K.

Lagen Now Mme. Gadske's Representative

Johanna Gadske announced this week that she had engaged Marc Lagen of No. 500 Fifth Avenue, New York, as her personal representative and that she would not in future be associated with any one managerial bureau.

BOSTON ALSO IS TO HEAR "BORIS"

Moussorgsky Opera in Répertoire for Next Season—Mary Garden to Sing "Monna Vanna"—Boston Première of "Secret of Suzanne" Gives Alice Nielsen and Scotti Opportunity to Shine

Bureau of Musical America,
No. 120 Boylston Street,
Boston, March 24, 1913.

AMONG the operas expected to be added to the repertoire of the Boston Opera Company next season are Moussorgsky's "Boris Godounow," now being mounted so splendidly at the Metropolitan Opera House; Wagner's "Die Walküre"; Fevrier's "Monna Vanna," for the purpose of exploiting Mary Garden in a new rôle; Massenet's "Juggler of Notre Dame," also for Miss Garden; Verdi's "Masked Ball" and one or two other operas of the earlier Italian persuasion, in which Mme. Tetrazzini is expected to appear. Director Russell's statement runs as follows:

"Anything detailed or positively definite is impossible at the present moment. Only the barest outline of what is being contemplated and gradually prepared can now be given, owing to the fact that negotiations with certain important artists cannot be finally completed until I have reached Paris. Neither can the fixing of the repertoire be accomplished until some of the new operas already brought forward abroad this season or about to be produced this Spring have been heard, their values estimated, and their possibilities and place in our repertoire determined."

All the new works produced during the season now ending, "Louise," "The Jewels of the Madonna," "Tales of Hoffmann," "Secret of Suzanne" and "Don Giovanni" will be retained and the most popular and worthy of the standard works will also be given a hearing.

Mr. Russell also mentioned that he had the promise of Mme. Melba that she would appear for some performances in Boston next Winter, that among those re-engaged for the season of 1912-13 were Mmes. Bori, Destinn, Edvina, Garden, Gay, Hempel, Nielsen, Nordica, Tetrazzini and Messrs. Clément, Marcoux and Zenatello. There is also a possibility of the return of Mlle. Lipkowska and George Baklanoff. There will be the usual interchange of artists between the Boston and the Metropolitan companies.

The "Secret of Suzanne" Première

As for the "Secret of Suzanne," it is charming! The little opera was given for the first time in Boston on Monday, March 17, with Miss Nielsen and Mr. Scotti as the Count and the Countess Gil, and Luigi Tavecchia as the mute servant. It was an immediate success. It was voted as artistically much superior to Wolf-Ferrari's melodramatic "Jewels of the Madonna," another manifestation of the remarkable versatility of Ferrari's genius. Think of the works as they have appeared in succession in Boston: "La Vita Nuova," "The Jewels of the Madonna," "The Secret of Suzanne." Add to this a "Sinfonia da Camera," for certain string and wood wind instruments, given here by the Longy Club in 1908.

In "The Secret of Suzanne," as in "The Jewels," there is little of Wolf, and much of Ferrari. How the little piece sparkles! With what cunning and piquancy are modern harmonic progressions utilized in the sunny Italian manner of an earlier day than this! With what laudable effect does Wolf-Ferrari eventually introduce his charming reverie of the Countess, following, as it does, swift upon the scenes of turmoil with the jealous husband who has taken her cigarette for that of a lover's. The air sung by Suzanne in her solitude is delicious, and dramatically a lovely resting point. Finally the sentimental duet between Suzanne and her reconciled man of wrath. It is all most charming art. It all moves like Mercury, on wings of wit and melody. The sprightliness of the overture is unfeigned; it is not the result of much technical skill and much patient study of the manner of a certain school. It is truly Italian. It is an inevitable expression.

The cast, if "cast" it can be called, was very well appointed, for Miss Nielsen was ideally in character. Her early training, the fluency of her singing, the lovely and lyrical quality of her voice equip her especially for the part. Moreover, she is by nature capable of making fun on the stage. She does this not only with art, but with sincerity. She can laugh with her audience. She was at once demure, naïve, rebellious. Her costume added to the charm of her impersonation. Her singing of Suzanne's soliloquy, as she puffs her cigarettes, was in all respects admirable, and the effect of her action, or her repose, was enhanced by the occasional occurrence in the or-

chestra of the short ascending and descending scale motive, the inhaling of delicious nicotine, the spirals of smoke ascending in the air. Nor did the bustle of the orchestra, the ludicrous accentuation of the explosive outbursts of the angry husband, pass unnoticed or unpraised. This opera was the more welcome, because it followed the unfortunately tenuous work of Mr. Aubert, "La Forêt Bleue," again represented in its principal parts by Ferdinand de Potter, *Prince Charming*; Carmen Melis, the *Princess*; Jeska Swartz, *Hop o' My Thumb*; Bernice Fisher, *Little Red Riding Hood*; Jean Riddez, the *Ogre*; Elizabeth Amsden, the *Fairy*. Both of these operas were conducted by Mr. Caplet.

A Visit from Caruso

On Tuesday evening there was a special performance for the benefit of those—they were many—who desired to hear Enrico Caruso. The house was sold out. The operas were "I Pagliacci" and "The Secret of Suzanne," the latter a welcome relief after the wretchedness of Leoncavallo's work. Caruso sang exceptionally well. We know that his voice is now of a baritone quality. Nevertheless, it was remarked that he used it with a skill unusual even for himself. He was, needless to say, applauded to the echo. In this cast there was also Mme. Melis as *Nedda*, whose Italian beauty and mobility of feature commend her for such a rôle; and Rossi, whose *Tonio* proved an original and interesting piece of work. The *Tonio* who is genuinely original to-day has accomplished much.

On Wednesday evening, the 19th, "The Girl of the Golden West," which continues to be very popular here, was given with Miss Amsden as *Minnie*—she sang uncommonly well—Mr. Zenatello as *Johnson*, and Mr. Rossi as the *Sheriff*. Mr. Rossi was at his best in the first act—the rôle is a new one for him. Throughout he showed his voice and dramatic talent. His second act will gain in power in the course of performances. Mr. Zenatello, as usual, made an especial success by his brilliant and expressive singing. On Thursday evening the double bill was "Hansel und Gretel" and "The Secret of Suzanne." The customary subscription performance of Friday night had been set back by twenty-four hours on account of Good Friday. The operas were given with the familiar casts, including Jeska Swartz and Bernice Fisher in Humperdinck's opera, with William Hinshaw as *Peter*.

For Saturday evening a first performance of Flotow's "Martha," in English, had been announced, but this performance was necessarily postponed on account of Miss Nielsen's contracting a cold. Instead "Faust" was given in the evening, and "The Girl," with the customary cast, in the afternoon. In the performance of "Faust" Ferdinand de Potter was the hero, singing ardently; Miss Amsden, as *Marguerite*, sang with conviction; José Mardones was the *Mephistopheles*; Jeska Swartz the *Siebel*; Jean Riddez a forceful *Valentine*. Charles Strony conducted. The audience was large and applaudive. The coming week concludes the Boston opera season. OLIN DOWNES.

An afternoon of modern French music is promised for the fourth matinée musicale of the Lambord Choral Society, which will take place Sunday afternoon, April 6, at Rumford Hall, No. 50 East Forty-first street, New York.

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THE MOUSSORGSKIAN PARADOX

Success of "Boris Godounow"—Its Repudiation of the First Principle of Modern Progress—Denial of Individuality—Musical Abdication in Favor of Folk—Moussorgsky's Narrow Margin of Salvation.

By ARTHUR FARWELL

THE belated "Boris Godounow" has arrived at last by slow freight from Paris, and has been heard at the Metropolitan Opera House in New York. There is no question as to the impression which it has made. There is nothing extraordinary in the fact of a striking work making a vivid impression. The fact that is remarkable is that this impression has been made by running counter to the central tenet of modern philosophical and artistic belief—the doctrine of self-development, individuality. Salvation through individualization has been the war-cry of the modern world. A man's hope and value lay in the degree to which he could succeed in making himself an individuality, distinct from all other individualities. The great successes in modern art are those in which the artist has worked out for himself such an individual expression. The greater the gulf separating his mode of expression from that of other men, the greater the success, other things being equal.

But here comes a man, Modeste Moussorgsky (the Russians in America are wondering why we do not call him by his real name, which would appear to be Mus-sorgsky), who wins in a signal manner with a work in which he at first seems to have expressed everything and everybody about him except himself, and in which it is indeed difficult to find him at all in any except the most fragmentary presentment. There are bits of the man here and there, particles such as one might discover of a man who has been blown to atoms by dynamite, but not enough from which to reconstruct a complete artistic personality. What is there is the *Russian folk*. They live again before the spectator, these colorful Muscovites, not merely to the eye in costume and scene, but even more intensely through the medium of tone as Moussorgsky has transcribed it. The composer has abdicated the musical throne of his mind in favor of his folk. He has bid them take possession of his imagination and supplant his own musical fancies by the musical facts of their own life.

Depends on the Chorus

As critics have already pointed out, there are no great all-important solo parts in "Boris Godounow"—the *chorus* is the hero of the opera! It is quite true. If Moussorgsky's fame depended upon the character of music which he has in general written for his solo parts it would not be very secure; in fact he could have won no great fame upon such a basis. Except for one or two dramatic solo fragments, his separate characters are at their best when they are singing the folk-songs of their people. The original music for the solo rôles is too much like the composer's songs, too thin and loose-jointed even if colorful, to carry him far in the musical world. Again the repudiation of individuality. His best songs and instrumental pieces are those where he has given the *folk-motiv* fullest play. There the rough strength of his people shows through. When Moussorgsky sets out to express his own personal feelings he is apt to get no further than to write down delicate little fancies which are Russian cousins to MacDowell's "To a Wild Rose." Let him but forego such endeavor toward personal expression, and abandon himself to the rhythmic musical tides of the folk and he at once becomes a downright and honest Russian bear, to whom Tchaikowsky, in his Russianism, is by comparison a domesticated animal.

What is to be thought of this ruffianly procedure of the latest Russian to reach

us—this triumph won by trampling underfoot the latest and highest product of the thought of civilized man? Has Moussorgsky disproved the worth of that thought? Or has he, by some startling *coup*, won in spite of its truth—against it, even—and if so, do we find him paying the penalty somewhere for his transgression? There is profound reason to believe that



Modeste Moussorgsky, from a Painting Made in the Hospital in 1881 by Répine

the law of human evolutionary advance operates in the direction of a constantly higher attainment of individuality. Nature herself, to produce geniuses and leaders of the race generally, combines in the minds of such persons elements never before combined, in order that the new kind of individual may come into existence. No further advance was to be hoped for from the usual earlier type of mind. Similarly, the individual finds that his process of advance consists in choosing, from among his acts and accomplishments, those which are peculiarly his own and which differentiate him from other persons. By continuing this process in life affairs or in art, so long as it is the good and the beautiful that he singles out for such accentuation, he becomes a greater individual than those about him who fail to follow such a course, and he is recognized as such by the world.

Moussorgsky's Lack of Technic

Undoubtedly Moussorgsky felt within himself little or no possibility of such infinite development of the individual. There was not much there—he was not attracted into himself. His lack of technic is an eloquent indication of this. Had he felt that he had great things within himself to express he would have sought ceaselessly, and successfully, to develop a technic adequate to the expression of those things. Any artist's ultimate technic is an intuitive achievement, developed spontaneously in a particular way (after school days) for the expression of the particular kind of conceptions which that artist has. Moussorgsky did not develop a technic because he had little to say.

On the other hand he had a passion for going outside of himself, for observing

the nature, the customs, the emotions of others. Probably he gained from life without himself what he could not find within. Moussorgsky was distinctly a traveler, and not a stay-at-home, in his musical nature. Schopenhauer says that there are three kinds of writers. The first is the hack writer. He does not think, but is paid to write on a given subject. He looks up the subject and then writes about it. The second is the traveler or explorer, who goes into strange lands where nobody else has penetrated. He is not a thinker, but his work has a certain value because it contains information which no one else has given. The third is the thinker. He thinks out his idea, and when he has it thought out he writes it down. Moussorgsky belongs to the second of these classes. Repudiating the idea of developing an art out of himself by reflection, he makes a journey to a land into which his art has not hitherto penetrated so deeply—namely, the Russian folk—and lets his faithfully written account of that land speak for itself. If any reinforcement of this point of view is needed it will be found in the most striking manner in a letter of Moussorgsky himself, which has been quoted by Mrs. Newmarch. It contains the following passage:

"To seek assiduously the most delicate and subtle features of human nature—of the human crowd—to follow them into unknown regions, to make them our own; this seems to me the true vocation of an artist; to feed upon humanity as a healthy diet which has been neglected—there lies the whole problem of art."

There is Moussorgsky's whole weakness, and his whole power, summed up by himself in a word. For the *substance* of his art he went to others, to the crowd, particularly, and made them his own—or did he make himself theirs? Granted the preposterous premise that he was to repudiate himself, or the finding of art through himself, he could have done nothing stronger. If an artist turns himself inside out and finds that it does not make much of a show after all, he is far less likely to have such ill luck if he turns the mass of his people inside out. Surely there will be something to show there somewhere! And it was a mass rich in the visually, tonally, and historically picturesque in the midst of which Moussorgsky had the good fortune to be cast. His fidelity, his immense sympathy in revealing that human mass is the world's gain by just that much; and had he not been true to his own genius, with its fundamental limitations, and had he attempted the futile task of devoting himself to the expression of a self without enough in it to make such expression worth while, the world would have been the loser. What he did have to give, the "delicacy" and "subtlety" of observation to which he refers in his letter, he gave lavishly. This was quite his own, and he applied it to the embellishment and variegation of the borrowed raw material of his art, without which it would have been too primitive to engage the interest of modern ears. Thus, it was, after all, a fine golden thread of individual self-development which saved him in the end; thus even he, the arch-repudiator of self in art, was made at last to be a living testimony to the truth he denied. Even as it is, saved, though self-lamed by his crude philosophy of art, he has been obliged to lean upon the self-development of another, Nicholas Rimsky-Korsakoff, for an adequate orchestration of his opera. Artistic salvation has come to Moussorgsky by a perilously narrow margin, but salvation it is, nevertheless, for what he has left us is a treasure that we could ill afford to spare.

Godowsky Triumphs in Rochester

ROCHESTER, N. Y., March 18.—Leopold Godowsky, in a piano recital at the Lyceum Theater, fully sustained his reputation as a great artist and an unsurpassed technician. His program included numbers by Beethoven, Mendelssohn, Brahms, Godowsky, Corelli, Rameau, Dandrien, Chopin, Liszt and Strauss-Godowsky. So great was the impression made by Mr. Godowsky's scholarly interpretations that he was requested to give a second recital in Rochester later in the month.

At a violin and piano recital at the Gene-see Valley Club Wednesday evening the artists were Louis J. Bostelmann, violinist, and Gaston Dethier, pianist. I. R. B.

UNCLE SAM TO KEEP INDIAN MUSIC ALIVE

Secretary Lane Appoints Composer O'Hara as Instructor in Aboriginal Themes

WASHINGTON, D. C., March 19.—For the purpose of preserving and developing the music of the American Indians now fast disappearing with the passing of the race, Geoffrey O'Hara, of New York, a composer, was to-day appointed instructor in music under the Bureau of Indian Affairs by Franklin K. Lane, Secretary of the Interior.

The appointment is highly important, from the standpoint of the Indians, of ethnology and of the development of musical composition in the United States.

In the official statement given out by Secretary Lane the following is set forth:

"Mr. O'Hara is a composer whose duty it will be to record native Indian music and arrange it for use in the Indian schools. He is to live on the reservations with the Indians and obtain a record of the music, and, with this as a basis, cultivate the use of Indian songs in the schools."

"Eminent musicians have expressed their astonishment that the American people should have left this field of Indian music almost unexplored, in view of the beautiful themes derivable from certain native songs, which rapidly are passing into oblivion on the death of the old members of the tribes and the mistaken zeal of some teachers to cross or smother everything distinctively aboriginal in the young Indians."

In his letter directing the appointment of Mr. O'Hara, Secretary Lane said:

"I think that it is the part of wisdom to develop in the young Indians an increased respect for all those things of beauty which their fathers produced. Our effort should be to make this generation proud of their ancestors and keep alive in them the memory of their wholesome legends and their aboriginal arts."

New Distinction for Weldon Hunt Pupil

PROVIDENCE, March 22.—Olive Emory Russell has accepted the position of soprano in the quartet at the Temple Beth-El, Providence. Miss Russell, who is also soprano soloist at the Bell Street Chapel, Providence, is a pupil of Weldon Hunt of Boston and has also studied in Europe. She possesses an exceptional mezzo-soprano voice of remarkable range which she uses with rare skill, having made remarkable progress since taking up her studies with Mr. Hunt. G. F. H.

Celebrate D'Annunzio's Fiftieth Anniversary

PESCARA, ITALY, March 19.—The Mayor and Council of Pescara, the birthplace of Gabriele d'Annunzio, to-day celebrated the fiftieth anniversary of the poet's birth. The municipality has set aside a large piece of land for the erection by popular subscription of a house in honor of d'Annunzio. Zandonai is now at work upon the musical setting of "Francesca da Rimini" and Mascagni has practically completed "Parisina," both based upon d'Annunzio dramas.

Viennese Prince a Pianist of High Qualities

VIENNA, March 5.—A hereditary Prince who is at the same time a musician able to stand unaided upon his own artistic feet is a rarity in this or any day. Such a one is Prince Lobkowitz, the pianist, who has just appeared at a charity concert in Vienna, playing in such a manner as to deserve highest recognition wholly apart from his rank. This was Dr. Lobkowitz's professional debut. He is a great-grandson of the Prince to whom Beethoven dedicated some of his compositions. A. F.

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MR. DAMROSCH ASSAILS A MUSICAL PAPER

Composer Denounces "Musical Courier" at Liederkrantz Banquet to Him and Mr. Henderson

The German "Liederkrantz" of New York showed once more that it is ever ready to honor its members who achieve distinction in the world of art and to stand as an encouraging factor in the musical life of this city, when, on Saturday evening of last week one hundred of its members and their friends gave a banquet to do honor to Walter Damrosch for his opera "Cyrano."

At the table of honor sat the toastmaster, Dr. Emmanuel Baruch, widely known as physician, *litterateur* and an able critic on music and painting, to his right Mr. Damrosch, to his left William J. Henderson, music critic of the New York Sun, who wrote the libretto of "Cyrano"; Pasquale Amato, the distinguished baritone of the Metropolitan, who created the title rôle in the opera; Arthur Claassen, conductor of the chorus of the "Liederkrantz," and many well-known members of the society.

Mr. Claassen made a few introductory remarks, followed by Dr. Baruch, who made an eloquent address, in which he spoke with conviction on what Mr. Damrosch's achievement signified for American art. Two rounds of the rousing "Hoch soll er leben" resounded after this. The announcement that Mr. Amato would sing met with a riot of applause and the Italian baritone and Mr. Damrosch made their way to the piano. Then was heard an aria from "Cyrano," which met with such an ovation for singer and composer that Mr. Amato signified his willingness to sing more. From his table arose the well-known accompanist, Charles Gilbert Spross, who presided at the piano for Mr. Amato in the Prologue to "I Pagliacci," sung as he has often given it at the Metropolitan. Mr. Spross played the accompaniment from memory with complete mastery, winning a hearty handshake from the singer at the close, who generously

shared the applause with him. Max Halpern, the brilliant music critic of the New York Staats Zeitung, next spoke in his most witty style on some of the details of the production, on how Mr. Amato had studied noses for months prior to the production, how he had given Mr. Henderson's recipe for "almond cheese-cake," which occurs in the opera to a cook who had pronounced it bad from the culinary point of view and other items of a similar nature. Dr. Baruch proposed a toast to Mr. Henderson, which was given with enthusiasm.

Mr. Damrosch then spoke with sincerity, with appreciation of the honor paid him by the assemblage, an honor of which he considered himself undeserving. Beginning in German, he told of how he had come here with his parents as a boy of nine years, how he prized German art and the German masters whose influence he had received in his studies, and regretted that his work here, which had so made him an "American, heart and soul," had not permitted him to keep up his German to his own satisfaction, begging leave to continue his remarks in English. He paid tribute to the artistic labors of Mr. Amato for his superb delineation of the character of "the flower of French romance," to Alfred Hertz, who had worked indefatigably for the best results and to the directorate of the Metropolitan Opera House, which had shown a spirit of friendly encouragement by accepting the opera and mounting it so lavishly.

He expressed his thanks to the press for its generous treatment of his work, a verdict which he felt had helped and would help the cause of the American composer. With considerable emphasis he denounced *The Musical Courier*, which, he said, "lived on the vanity of those artists who, fearing the criticism of the press, paid sums to see their name in print." He further remarked that "the death-knell of that periodical has already been sounded," referring to the recent conviction on criminal charge of one of the *Courier Extra* editors. This scoring of *The Musical Courier* evidently met with approval by the banqueters. Mr. Henderson made some brief remarks, the burden of which was that his share in the new "Cyrano" was but little, closing by quoting the sentence which he related Mme. Sarah Bernhardt

had spoken many years ago after a performance in the private theater of her home when a play by the French dramatist, little known at that time, was given, namely, "The play which you have praised is by M. Edmond Rostand," thus modestly accepting the honor paid him.

Dr. Baruch introduced the young pianist, David Sapirstein, who played with fine success Chopin's D Flat Prelude and C Minor Étude, winning much applause for his artistic performances. H. B. Scharmann, a prominent member of the society, spoke his tribute to Mr. Damrosch, as did Hugo Ritterbusch, president of the "Arion" Society, he claiming that it was to the credit of the society which he represented that the Damrosch work was made possible, as the "Arion" had imported Leopold Damrosch, many years ago, as its choral conductor, and that because this importation had resulted in bringing the Damrosch family to America the "Arion" be considered the mother of the opera "Cyrano." To which Dr. Baruch, ever ready in repartee, replied that since the "Liederkrantz" was the mother of the "Arion" (the latter society having been formed by seceding members from the former) it was in truth the grandmother of the new opera.

Telegrams were read from Alfred Hertz, whom a "Meistersinger" performance at the Metropolitan prevented from attending; from Josef Stransky, who was occupied with a previous engagement; from the president of the "Liederkrantz"; from Henry L. Mason, who was unable to come over from Boston, and from Victor Herbert, who had to go to Baltimore on a professional matter, all expressing their regrets at not being able to assist in doing honor to Mr. Damrosch. Finally, Berthold Beck, on behalf of the music committee of the society, proposed a toast to Dr. Baruch for his efforts in making the occasion the splendid success it was. As the midnight hour approached Dr. Baruch announced that a telegram had been sent to Mrs. Damrosch which read: "The friends of Walter Damrosch assembled to do honor to him on the success of the presentation of his opera 'Cyrano' honor at the same time his devoted wife and truest inspiration."

Samuel Thorstenberg conducted the Choral Society, of Jamestown, N. Y., in a concert on March 10, assisted by the First Baptist Quartet of Franklin, Pa., which consists of Mrs. Eileen Millet Low,

Genevieve Cleveland, M. R. Naftzger and David Ross. Assistant directors were Lincoln Stearns, John Hartley, Ernest Robinson and Nellie Farlee, while the accompanists were Anna A. Knowlton, Victoria Swanson and Mrs. Lynn Goulding. Weber's "Jubilee" Cantata and Max Bruch's "Fair Ellen" were presented by the chorus, quartet and Bratt's Orchestra.

CHAMBER MUSIC EVENING

Zoellner Quartet Plays Before Members of MacDowell Club

Before the members of the MacDowell Club of New York and their friends the Zoellner Quartet gave an evening of chamber-music on Tuesday, March 18. Their program was made up of Mozart's G Major Quartet, an Elegy, op. 30, No. 1, by A. Walter Kramer; a Scherzo, op. 35, by Glazounow and Tschaiowsky's Quartet, op. 11.

This excellent ensemble was again in good form and performed the list of works with spirit and considerable fullness of tone. The acoustics of the room in which they played were not conducive to the best results, the ceiling being much too low to permit resonance, but they surmounted this difficulty as well as possible and made their work satisfying in all details. There was brilliancy in their handling of the Glazounow, a veritable revel of sound, cleverly written, while their reading of the difficult Tschaiowsky Quartet was quite in the spirit of the composer and won well deserved applause. At the close of the evening the four players received congratulations on all sides from enthusiastic music-lovers in the audience.

Tour for Florence Easton and Francis MacLennan

BERLIN, March 7.—Florence Easton and Francis MacLennan, at present of the Berlin Royal Opera, will go to Stuttgart on April 12 to sing in "Bohème," "Madama Butterfly" and "Tannhäuser." From there they will travel to England with the Quinlan Opera Company, where Florence Easton will sing three *Sieglinde*s and Mr. MacLennan four *Siegfried*s. On May 26 they will be the soloists at two large Wagnerian symphony concerts under Van der Stucken. F. J. T.



KATHARINE

GOODSON

THE DISTINGUISHED PIANIST
SCORES UNPRECEDENTED SUCCESS
IN DRESDEN

UNANIMOUS VERDICT OF THE LEADING
CRITICS ON HER
FIRST APPEARANCE THERE, Feb. 23, 1913

Dresdner Neueste Nachrichten, Feb. 25, 1913.—"KATHARINE GOODSON can be reckoned among the few favored piano talents with whom technical facility and musical gifts hold the balance. Her mastery of the whole realm of playing is absolutely unsurpassable, her touch singing, full of tone-color and a quite masculine power. With these qualities she combines a deeply musical understanding, which enables her to lay before her hearers, in the finest detail, the conception of a great and serious work, such as the Brahms F Minor Sonata. She knew equally how to obtain the right medium of expression for the bewitching daintiness of Mozart's A Major Sonata, as for the finely-drawn lines of Chopin's poems. This artist also portrayed even an absolutely bravura work like Liszt's 'Tarantelle,' in such a way that the interest in its technical performance allowed one to forget entirely its lack of musical worth. The applause to which the artist responded with Chopin's A Flat Polonaise and Mendelssohn's Lied in F Major, was remarkable and well deserved."

Dresdner Anzeiger, Feb. 25, 1913.—"The name of KATHARINE GOODSON will have to be remembered. In this case not much courage is required to play the prophet and foretell a successful future to its bearer, for when one recalls to mind the impressions of this winter's concerts, those received from Katharine Goodson's playing are among the most forebode. And no placards in big letters proclaimed her renown. The public which came to her concert on Sunday is well known to be the most reserved to which an unknown artist can display her gifts. Scarcely a few moments were required, however, to establish atmosphere between the pianist and the audience. What greatness in her conception of the Brahms F Minor Sonata; and what

depth and what manliness! It has not been heard in Dresden, played thus, for a very long time. The first movement was indeed not 'Allegro,' but it was 'Maestoso' and above everything Brahms—Sonata, how assuredly she caught the Chopin atmosphere!"

Dresdner Journal, Feb. 24, 1913.—"In yesterday's recital one saw that the word 'un-musical' only applies to our cousins across the Channel under certain conditions. KATHARINE GOODSON'S playing, for instance, gives it the lie. It was the very essence of music. This artist is what one might call a 'music-soul' above everything finely sensitive to the mood of the moment. She placed Brahms, Mozart and Chopin side by side, revealing the musical physiognomy of each so wonderfully clear, that one may call it the highest art of musical characterization, which is only possible with complete self-effacement and a loving understanding of the characteristics of the masters and their works. It did not surprise us to such an extent that KATHARINE GOODSON rendered the Brahms F Minor Sonata so sublimely, romantically and yet nowhere with feminine sentimentality as her performance of the Mozart A Major Sonata and the Chopin works. We imagined that Brahms as a German from the lower provinces would appeal in his mode of thought to our Anglo-Saxon cousins, but we did not expect to hear from the hand of an English pianist the gold filigree work of the Mozart spinet-technique mastered with such complete perfection of grace and charm and we were no less astonished to hear streaming from her fingers with rubato feeling the romantic fanciful sensibilities of Chopin's world."

Fifth American Tour 1913-14

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COMPARING SPIERING WITH JOACHIM

That Is what Lausanne and Copenhagen Critics Have Been Doing in the Course of His European Tour—Berlin Piano Recital by Maria Cervantes—American 'Cellist Heard—Gabrilowitsch Plays Brahms

European Bureau of Musical America,
Neue Winterfeldtstrasse 30,
Berlin, March 10, 1913.

THEODORE SPIERING, the conductor and violinist, returned to Berlin for a few days after his tour to Lausanne, Switzerland, and Copenhagen, Denmark, where his appearances as violinist were crowned with extraordinary success. In Copenhagen he was induced to give a recital in addition to his engagement as soloist at the symphony concert. Both Lausanne and Copenhagen critics in speaking of Spiering's interpretation of Beethoven, compared his style with that of Joachim and Lady Hallé. As a result of his success Mr. Spiering was re-engaged for a number of concerts for the coming season. Mr. Spiering has left for Frankfurt, where he has been scheduled to play on the 9th and 10th of this month.

Maria Cervantes, the Spanish pianist, impresses her hearers more favorably with each hearing. At her second concert of this season in Choralien Hall she had numerous moments when she charmed, but, nevertheless, it is our conviction that she has not yet completely found herself. When she does, she may give many a surprise. I doubt the advisability of beginning a programme with Beethoven's "Moonlight Sonata!" For one reason, the continuous arrival of late-comers is apt to disturb a receptive mood, and, moreover, the performer has scarcely warmed to his task and is, therefore, hardly likely to produce the desired atmosphere. With the following two Chopin études, in E and C minor, the pianist seemed to gain inspiration, her rendition being characterized by clarity of technique, warmth of emotion and graceful and finished style. Mme. Cervantes's impressive interpretation and tasteful rhythmic and dynamic treatment of the Rondo Capriccioso and Capriccio-Scherzo of Mendelssohn completely won her auditors.

A concert of the young American 'cellist, Marjorie Patten, assisted by her twin sister, the violinist, Natalie Patten, in the Harmonium Hall on the same evening, attracted a large and distinctly American audience. The program was long and the atmosphere in the hall tropical. The writer did not arrive in time to hear the Handel-Press "Passacaglia" played by the two sisters. The 'cellist, Marjorie Patten, played Tchaikowsky's Variations — Roco Theme, the Chopin-Glazounov Etude and the Tarantella of Popper as a young and very talented beginner would be likely to play these numbers, i. e., at times with surprising depth of expression, tone beauty and finished technique, and, then, again, with the slight mishaps and slips of memory that are but natural in a debutante. The young artist's success with the public was not to be doubted.

It will be remembered that last year the

advent of what people were inclined to term a pianistic phenomenon, Winifred Purnell, was greeted with more or less enthusiasm. Young Miss Purnell certainly attracted widespread interest at the time.



Natalie and Marjorie Patten, American Twins, Violinist and 'Cellist Respectively, Who Have Just Given a Successful Berlin Concert

Since then a year has passed and enthusiasm has been directed into other channels, so that to-day we are able to judge this precociously talented pianist more deliberately. At her recital in Bechstein Hall on Thursday it was very evident, with due appreciation of her exceptional talent, that she is still but a child who conceives her musical task far more sensitively than others, perhaps, but who also is inclined, as children are apt to be, to concentrate all her energies on the execution of some detail only to lose sight of the main line of progress of a composition. The result is exaggerations on the one hand and platitudes on the other.

In Beethoven Hall Ossip Gabrilowitsch gave the fifth of his series of concerts demonstrating the development of the concerto from Bach to the present day. The artist had progressed to Brahms and was

in his element. The two concertos in D minor and B major comprised the program and were interpreted by Gabrilowitsch and Leonid Kreutzer, with the Philharmonic Orchestra, in a style that silenced all but approbative criticism. The peculiar combination of virility and poetic—slavie?—sentiment that characterizes Gabrilowitsch's playing qualifies him as but few others as a Brahms interpreter. Hearing this pianist of pianists play this masterpiece of the master, I could not banish the parallel of a sculptor hewing at will beautiful figures from an unyielding block of granite. It was wonderful!

A great part of the praise is also due Leonid Kreutzer. His control of the orchestra and adaptability to the slightest intentions of the soloist are deserving of admiration.

O. P. JACOB.

LONG GODOWSKY FAREWELL

Protracted Demonstration at Close of Pianist's Last New York Recital

Far more protracted was Leopold Godowsky's farewell New York appearance than that called for by the program of his recital at Aeolian Hall last Sunday afternoon. Not content with exacting encores after two of the Polish pianist's earlier groups, the good sized audience made a demonstration after the closing number which must have sent the artist back to Europe glowing with reflected cordiality.

After Mr. Godowsky had sought to satisfy the throng around the platform with additions of the Schubert-Liszt "Hark, Hark, the Lark," the Chopin C Sharp Minor Valse and the Paganini-Liszt "La Campanella," he was compelled to play still another number, and even then the enthusiasts remained. One of the Aeolian Hall attachés was sent out to close the piano, but this had no effect, for the pianist was called to the platform several times more, with shouts and waving handkerchiefs adding a persuasive emphasis. Not until the house lights had been dimmed did the gathering disperse.

Both as a pianist and composer had the Polish musician appealed to his audience, six of his "Walzermasken" making a good impression with their melodic fluency as well as with their interpretation. Particularly to the taste of the auditors was the "Abendglocken." Of a Chopin group, the Andante Spianato and Polonaise, op. 22, showed the pianist in a brilliant mood, while he gained vehement demands for encores with his excellent presentation of the Liszt B Minor Sonata and the Grieg Ballade in the form of variations on a Norwegian theme.

K. S. C.

Six Milwaukee Societies Form Chorus of 1,000 for Wagner Festival

MILWAUKEE, March 15.—The first steps toward the establishing, as an integral part of Milwaukee's musical life, of an annual or biennial musical festival, is the proposed celebration of the one hundredth anniversary of the birth of Richard Wagner on May 19. The A Capella Choir, the Milwaukee Musical Society, the Arion Musical Club, Cecilian Choir, Milwaukee Männerchor and the Catholic Choral Club have joined forces for this event, making a mixed chorus of about 1,000 voices. The plans thus far settled include the engagement of the Thomas Orchestra, and soloists will be decided on later.

M. N. S.

Herbert Plays for Gaelic Society

Victor Herbert and his orchestra, with Idelle Patterson, soprano, as soloist were heard at a Carnegie Hall concert last Sunday evening under auspices of the Gaelic Society of New York. The program included the overture to Wallace's "Maritana," Victor Herbert's "Sunset," "Air de Ballet," and Irish Rhapsody; two movements from Villiers-Stanford's Irish Symphony, two numbers from an Irish Suite by Swan Hennessy, and the following songs: "The Last Rose of Summer," "The Kerry Dances," "Caro Nome" from "Rigoletto," "I Dreamt I Dwelt in Marble Halls," and Victor Herbert's "Love's Hour."

TWO AMERICAN ARTISTS IN DRESDEN CONCERTS

Marie Caslova, Violinist, and Vida Llewellyn, Pianist, Heard with Much Pleasure

DRESDEN, March 12.—Marie Caslova, a rising young star among violinists, played here to-day with the Willy Olsen Orchestra. Her success was immediate. The introductory number, Mozart's Concerto in D, revealed the young artist's true musicianship and her interpretation of the Dvorak concerto also aroused enthusiasm. Miss Caslova is an American who studied with Carl Flesch and Arrigo Serrato. Her technique is finished, and her playing has polish, purity of intonation and tonal beauty. Dvorak's concerto brought such applause that an encore had to follow. We hear Miss Caslova is already booked for concerts here in the early fall.

As a novelty on the program there appeared a symphonic poem, "Hellas," by Gustav Cord, who directed in person. It met with much approval.

Another prominent American, the Chicago pianist, Vida Llewellyn, gave a recital here on March 10. She gives a brilliant example of the possibilities of exclusively American training. Her technical equipment is quite remarkable, but her musical conceptions are not perhaps fully ripened to meet such demands as, for instance, are contained in Beethoven's Sonata, Op. 3. Miss Llewellyn had a very ambitious program, perhaps too ambitious for one of her youth. At least her biggest success was achieved with smaller selections such as the very attractive numbers of Richard Strauss's "Waldeispfad," "Quelle" and "Intermezzo," as well as by Hugo Kaun's interesting cycle, "Pierrot and Colombine," which she gave in most delicious style.

Ignaz Friedman's Chopin evening disclosed his qualities as a subjective interpreter of the Polish poet's works. Dynamically he strangely exaggerates, yet his presentations glow with color and reflect his strong personality.

Katharine Goodson swept everything before her in her Dresden recital. She obtained special recognition for the Brahms Sonata, Op. 5.

Jan Sicecz is a young pianist of power; his recital here disclosed great gifts. He is a temperamental player who will surely make his way.

A. I.

DEMAND POWELL ENCORES

Auditors Enthusiastic Over Violinist in Final Peabody Recital

BALTIMORE, March 24.—Maud Powell, America's distinguished violinist, concluded the series of twenty recitals at the Peabody Conservatory last week with an excellent program brilliantly played. She was obliged to repeat several numbers and to add extras. Mme. Powell received a deeply cordial reception from an audience which packed the concert hall.

Her initial number was the Concerto in G Minor by Coleridge-Taylor, dedicated to Mme. Powell. Each movement was played with rare artistic conception. Beautiful interpretations were given of Tanaglia's aria "Gaze with Pity," and numbers by Pugnani, Brahms, Joachim, Kreisler and Hubay. The Sonata in E Flat Major, by Richard Strauss, was excellently performed with Harold O. Smith at the piano. Mr. Smith was also an ideal accompanist.

W. J. R.

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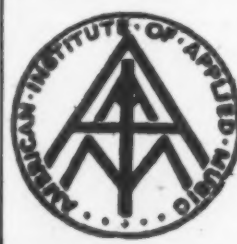
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New York, March 29, 1913

THE MUSICAL NEWSPAPER AS A BUSINESS PROPOSITION

Music is an art, but to those who practice it professionally it is also a business. The composer must have his works produced, his songs published and sold, or he cannot live. The singer, the musician, however devoted to art, must be paid for their work, or they cannot live. The teacher may, through devotion to high ideals, take an interest in some talented pupil and give instruction for little or nothing; but if his other pupils do not pay for their tuition he cannot meet the rent of his studio, and certainly cannot pay for his living or the support of a family.

In the same way, a musical newspaper, while it should have a high standard in its attitude to the work of the profession, while it should realize to the full extent its duty to the public and to its readers, while it should emphatically not be controlled by mere commercialism, at the same time must be paid for its work. It must have revenue sufficient to meet the ever growing cost of publication in the way of rent, staff, paper, printing, pictures, telegrams, traveling and all the other heavy expenses which are to-day required for the production of such a journal, or it cannot live.

Publications—never mind how large their circulation—have to depend upon the advertising for revenue sufficient to meet the cost and provide a profit on the investment. This creates a problem.

How can a musical newspaper secure advertising on a legitimate basis—that is to say, how can it honestly give the advertiser a sufficient return for the money expended without pledging its very soul, not to speak of its honor and self-respect, in the way of all kinds of notices, favorable criticism (often not merited), and the exploitation of many who are not deserving of the recognition they demand as advertisers?

How can a paper retain the regard of its readers, be of value to them, secure the custom of the advertiser, and at the same time offer him a valuable business proposition and, above all, not incur even so much as a suspicion that its methods are illegitimate?

In the first place, it may be said, with confidence,

that advertising placed in any paper, whether it be a class paper or a daily paper, a weekly or monthly, has little value unless it reaches people with a certain purchasing power, who have confidence in the articles which are published in the paper itself.

This is a fact lost sight of by many advertisers, who believe that it does not matter what you print in your news and editorial columns, failing to see that advertising in a paper whose readers pay little attention to what it prints, has little or no value.

Now, the business proposition which such a paper as MUSICAL AMERICA has to put forward is as follows:

Being a publication which circulates all over the world among lovers of music, who pay for tickets for opera, concerts and other musical entertainments, who also desire musical education for their children, it is, on the face of it, a valuable medium for those engaged in operatic or concert work, and particularly for teachers.

If MUSICAL AMERICA were simply a paper read by professionals, as some musical journals are, the advertisers would simply constitute a Mutual Admiration Society. Their announcements would not reach those whose custom or support they seek.

Even for the great artists, such a paper as MUSICAL AMERICA presents a valuable opportunity, in that, unlike the great dailies and weeklies published in the various cities, its circulation extends to the musical centers and to musical societies and people all over the world.

If an artist, for instance, coming from abroad, makes a success at the Metropolitan, however much that success may be acknowledged and described in the New York daily papers, these, after all, have only a limited circulation in a national and international sense, and so that success does not go far beyond the limits of the city itself.

But let that artist's success be chronicled in a class paper like MUSICAL AMERICA, and the announcement is carried all over the world, to those centers from which again radiate numberless influences, so that, within a brief period it is known not alone locally but in an international sense.

One other point deserves serious consideration. It is, that there are many who believe that one of the functions of such a paper is to devote itself to the exploitation of young American artists, wherever they are.

In some sense this may be true, but in the sense in which many conceive it, it is not true.

There seems to be a conviction in the minds of ambitious parents, as well as of young students, that because music is an art in which they are endeavoring to shine—and, incidentally, make all the money they can—therefore, not only teachers, but musical papers should take up a talent and exploit it. And the trouble is aggravated by the fact that many of these aspirants for fame expect the most extraordinary articles to be printed about them, when, as a matter of fact, they are often far from being qualified to appear as professional artists, and, indeed, have not even fairly completed their studies.

This has special application to the young students who are studying in Berlin, Paris, Milan and other cities, who consider that because they are Americans they are entitled to recognition in an American paper, forgetting that the only title that they have to recognition should be their talent and their ability to perform the work which they pretend to do, and that in all matters of art nationality should have no consideration whatever.

To sum up: The musical newspaper of to-day, run on honest, legitimate lines, doing its duty fairly and honorably by its readers, offers to the advertiser, whether it be the great artist at the Metropolitan or at the Paris Opéra House, whether it be a concert artist or a teacher, a splendid opportunity for reaching the general musical public.

It, therefore, has the right to exist on an honest, legitimate and solid business basis. But this conclusion cannot be arrived at if those who should regard it as of most valuable assistance to their careers do business with it as they would throw a sop to a hungry dog, to keep it from biting them, or are willing to place their announcements in its columns solely on condition that everything they do is treated with superlative praise, whether they deserve it or not, forgetting that a paper run on such principles can have no legitimate circulation—indeed, that few people would care to take it from the wrapper and read it.

John C. Freund

It has heretofore been generally accepted without question that "ultra-modern" music was directly related to post-impressionism and cubism in art. This is now authoritatively stated not to be the case. Modern composers are thus freed from the worst stigma ever placed upon them.

PERSONALITIES



Margaret Matzenauer and Her Parents

Mme. Margarete Matzenauer, the popular mezzo-soprano of the Metropolitan Opera Company, who sailed recently for her European engagements, was accompanied during her visit here by her mother and father. The accompanying photograph, made in Central Park, New York, shows the prima donna and her parents. Mme. Matzenauer will sing soprano rôles during her European operatic appearances.

Van Der Veer—Nevada Van der Veer, the popular contralto, has recovered from her recent illness, and is once more engaged in her recital and concert work.

Fremstad—"This life in the opera is only a part of something bigger—the production. I never feel a personal wave of triumph when the opera has gone well and the houses have been appreciative. I only think of what the whole performance has meant." Thus, Mme. Fremstad in an interview published in the New York Telegraph.

Schindler—Kurt Schindler, the conductor of the MacDowell Chorus of the Schola Cantorum of New York, and also favorably known as a composer and a pianist, spent a year studying composition with the Berlin composer, Otto Taubmann, whose oratorio, "A Choral Service," has just been performed by the Oratorio Society of New York. Mr. Schindler considers Taubmann the greatest living master of counterpoint.

Abbott.—Jessie Abbott, sister of Bessie Abbott, the prima donna, is to return to the stage after an absence of thirteen years. The sisters made their first appearances on the stage together as singers, and Bessie Abbott, as everybody knows, has since sung in grand opera in many European cities and is now on a tour of this country with "Robin Hood." Jessie Abbott has decided to turn to the dramatic stage, appearing in Robert Lorraine's company.

Saslavsky—An interested auditor at the dress rehearsal of "Boris Godounow" at the Metropolitan on Tuesday morning of last week was Alexander Saslavsky, concert-master of the New York Symphony Orchestra. In the rear of the auditorium Mr. Saslavsky was relating to some musicians how he had played in the opera house orchestra in Karkoff, a city in Russia of about 200,000 inhabitants, when the opera was given there more than twenty years ago. It was Moussorgsky's own instrumentation that was then used (prior to the revision by Rimsky-Korsakoff), said Mr. Saslavsky, and he further divulged the fact that not only did the public not like the music, but even the orchestra musicians found it much too futuristic for their taste.

Braun—Carl Braun, the Metropolitan company's new basso, considers *Hagen* the most difficult rôle he sings, more difficult even than *Wotan*. Mr. Braun worked up his *Hagen* with Dr. Muck and afterward by long personal study, before singing it at Bayreuth, where, he says, he was allowed to interpret it according to his own ideas, unhampered by the traditions supposed to govern everything at the Wagner shrine. Mr. Braun's idea of *Wotan*, as revealed in a recent interview, is "that he is a god in dealing with *Alberich* and *Mime*, but a man when dealing with his own kin, such as *Fricka* and *Brünnhilde*. It is not right to keep him always distant and supreme, for he is, after all, but a superman caught in his own toils and battling vainly to free himself from them."

Gadski—There is one dressing room at the Metropolitan Opera House that changes its complexion according to the prima donna who occupies it. Ordinarily it is a greenish gray cell-like room; but with each star it takes on an entirely different atmosphere. Whenever Mme. Johanna Gadski comes it is transformed, says the *Evening Sun*, by a few swift passes of the theatre magicians, into a bower of flowers. The prestidigitators who work these sudden changes are the stage hands and their magic wands, some hooks and a stepladder. With these they fasten gayly flowered chintz hangings all around the walls to disguise the bleak, cheerless room as a bona fide boudoir of the most approved style. But as soon as Mme. Gadski has left down come hangings, portieres and all.



Dear MUSICAL AMERICA:

Your critics and the other critics have, no doubt, told you all about the new Russian opera, "Boris Godounoff," by Moussorgsky, which was produced last week. Some will have told you that Rubinstein's "Nero," produced way back in 1887 by Mrs. Thurber's American Opera Company, under the direction of Theodore Thomas, was a better work. Some will have told you that another Russian opera, Tchaikovsky's "Pique Dame" was produced at the Metropolitan with Gustav Mahler as conductor in the Spring of 1910. They will have told you that Rimsky-Korsakoff, considered by some the greatest composer after Tchaikovsky and Rubinstein that Russia has produced, and who was a personal friend of Moussorgsky, was responsible not only for revising the harmony and the orchestration but for restoring "Boris" to the regular repertoire of the Russian opera in St. Petersburg.

They will no doubt have told you that it was Theodore Chaliapine who made such a sensation here in "Mephistofele," who made Moussorgsky's opera popular in Paris in 1908 by his extraordinary impersonation of Boris. And they will also have told you, especially if you have read Henry T. Finck's able article in the New York Evening Post, that in the Paris production everything was Russian, conductor, orchestra and singers, and that the opera was sung in the original Russian instead of in Italian, as it was last week, and that the production at the Metropolitan, magnificent as it was in scenery, costume and *mise en scène*, owed this to the fact that it had been brought here *en bloc* from the Grand Opera in Paris.

Finally, you will have been told that the opera was based on a play by Pushkin, which depicts scenes from the life of Boris Godounoff, the councilor of the half-witted Czar Feodor, who proclaimed himself Czar after he had assassinated Dimitri, the Czarevitch.

If you had been present at the performance you would have been impressed by the striking originality of much of the music, especially in the choruses, which, to my thinking, constituted an essential feature of the work. You would have been carried away by the extraordinary acting and singing of Adamo Didur as Boris, who made up for all the bad notices he has been getting this season from the press by not only justifying Manager Gatti-Casazza's confidence in him but by rousing the audience to a pitch of enthusiasm which resulted in its giving him an ovation to the extent of an almost interminable number of curtain calls.

You would have been interested in the realistic scenes of Russian life, and the underlying tragic note which permeates the music and the action. And finally you would have come away with the conviction that in Paul Althouse, who made his debut in the rôle of Dimitri, the pretender, the management had discovered a new American tenor of the first rank.

But with all this there remains a story to be told, which is interesting because it will give some idea of what the production of such a work means, of the anxiety of the manager and his staff on such an occasion, and of the terrific problem which is put up to a young singer who is virtually staking his all on an appearance which may open to him a splendid career of success and future usefulness or damn him for good.

For this we must go behind the scenes, about midday, at the Metropolitan, on the day of the production. If we do so we shall find that the whole company is in

consternation because Althouse's voice has given out.

The poor fellow is virtually speechless and it looks as if the *première* would have to be postponed. Indeed, later in the afternoon this becomes such a certainty that placards are gotten ready to announce that "Orfeo" will be given instead, as a substitute, while the stage carpenters and others are instructed to prepare the setting of that opera.

Doctors are summoned who spray Althouse's throat, massage it. Gradually a few tones emerge. Was it fright at the coming ordeal, was the trouble due to the bad weather which had already this season, put out of commission Herman Weil, Jacques Urlus on his debut, and even Riccardo Martin, who, in spite of sore throats, ulcerated teeth and Heaven knows what other troubles, holds the record for never disappointing his public?

Then it was, however, that the nerve and grit of an American lad—for that is all young Althouse is—showed themselves supreme, aided by a gentleman, who, for the time, played the rôle of *Svengali* and went to work on the young tenor, having managed to dispose of all the doctors that were hovering around him, ready to go on with the massage treatment and the spraying and all the other devices usual on such occasions.

And the *Svengali*, who was simply sweating blood, was Oscar Saenger, the great operatic coach and voice trainer, who saw the result of two years' hard work about to slip through his fingers and who was determined, if the psychological effect of his strong personality meant anything, to put it into the young lad, who two years ago was singing in small concerts and at church, and who had come to him introduced by Florence Hinkle, the talented and lovely concert and oratorio singer, who had heard the young man in Philadelphia.

That Althouse covered himself with credit, especially for a first appearance in a difficult rôle, from a vocal as well as artistic standpoint, how he never faltered for a moment—that was known to the audience, that was chronicled in the press the next morning; but few know under what conditions the young man achieved what was certainly a triumph, not only for himself but for Saenger, the teacher to whom he owes so much. In every sense his debut was epoch-making.

It was the first time that an entirely American-trained tenor appeared in the Metropolitan Opera House in a leading rôle, for Mr. Saenger had prepared him both vocally and histrionically for his debut.

Paul Althouse is going to develop. He has already shown that in him there are the possibilities of a great career, and as he won out it will mean that we have in him and in Riccardo Martin two tenors, both Americans, who can stand squarely up and hold their own with artists of world renown.

* * *

My own enjoyment of the performance of "Boris" was considerably interfered with by a talkative lady behind me who kept up a gabble all the time, although her young escort endeavored, with exquisite politeness, to restrain her whenever possible.

She insisted upon telling her life story for the benefit of all around her, told how she had traveled everywhere and been through Spain on a vocabulary of less than a hundred words. She also informed us that "Boris" was what she called a "talking opera"; that she did not think people were interested in such a work; that what they wanted was nice dresses, smart dialogue and music that you could 'whistle' when you went home. She insisted that "Boris" was reminiscent of Charpentier, Debussy and Richard Strauss till her escort gently reminded her that "Boris" had been written ahead of the works of these composers!

As for modern music she said she did not care for it, and indeed, after hearing two performances of Charpentier's "Louise," she had found herself going home humming the "Soldiers' Chorus" from "Faust."

She also insisted upon disturbing us by asserting that Louise Homer's costume in the opera was not becoming, that yellow did not suit her.

Then she went on to say that she was going to read up about Russia in the encyclopedia next day, so as to be posted.

Finally she determined to get out of her seat as a gleam in the passageway caught her eye, in order to pick up a diamond which she felt sure one of the ladies had dropped, but which, later on, having made an investigation, she discovered to be noth-

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ing but a carpet tack on which the light was shining.

You think that I am drawing upon my imagination? I am within the truth in describing the remarks with which this lady accompanied the performance. And I am sure that I am not the only victim, by any means, who finds his pleasure spoiled and his attention distracted by the ridiculous conversation, especially of women, in his neighborhood.

One of my neighbors, who could not stand it any longer, and who left in the middle of the last act, as he passed me, whispered:

"And they want to give them the vote!"

* * *

The great difference between the attitude of New Yorkers and Americans generally and the attitude of foreigners, especially Frenchmen, Italians and Germans, to a new production was illustrated on the first night of "Boris." The Metropolitan was comfortably filled, no more. The standees stood about two rows. The atmosphere at the start was one of polite interest—no more. True, during the performance there was much genuine enthusiasm, though it seemed to me that the ovation to Mr. Toscanini, after the first act, was a little premature and savored something of a prearranged effort, though before the opera was over the great conductor had more than earned all the applause he got, while the enthusiastic reception accorded Signor Setti, the chorus

master, and M. Siedle, the technical director, and that given to Adamo Didur after his great scene, was as spontaneous as it was deserved, and let me not forget the masterly work of De Segura! However, had this opera been performed for the first time, say, at Milan, at the Paris Opéra, or in Berlin, the house would have been crowded to the doors, the standing room space would have been sold out an hour before the performance began, nothing else would have been talked about, not only in musical and newspaper circles, but in the circles of high society, and there would have been a buzz of anticipation before the curtain went up. It would have been an event not only musically but socially.

The fact is, people here in New York seem more or less inclined to be indifferent except when they are thoroughly roused by the press, as they were in the case of the production of "The Girl of the Golden West," "Natoma" and more recently of "Cyrano."

How shall we analyze the situation? Shall we say that our public takes no interest in new works and is only interested in great singers, and so was more or less indifferent to the production of "Boris" because, except Louise Homer, none of the great *prime donne*, nor Caruso, was in the cast? Shall we say that Americans want first to know something about an opera before they will go to hear it?

[Continued on next page]

FOR OPERA LOVERS

In attending Opera what one wants is the STORY in few words. The book "Opera Stories" fills this want. New edition just out. It contains the stories (divided in acts) of 176 Operas, and 5 Ballets; the *very latest* announced operas such as "A Lover's Quarrel," "Noel," "Cyrano de Bergerac," "Mme. Sans-Gêne," "Zingari," "Elijah," "Conchita," "Kuhreigen," "La Forêt Bleue," "Djamileh," etc.; all standard operas, also Fine Portraits of famous singers. The book is handsomely, substantially bound. Endorsed by Teachers, Singers, the Public and the Press.

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MEPHISTO'S MUSINGS

[Continued from page 23]

Anyway, there is the fact, namely, that if you give great singers in an old opera you will crowd the house, whereas if you produce something new it has almost literally to force its way to success.

When the late Maurice Grau was the manager of the Metropolitan and the late Henry E. Abbey was the manager they strenuously took the ground that the people did not want new productions.

Nevertheless the critics are continually criticising the management for not having produced more new works, or at least works that are unknown to our opera-going public. Thus, the manager is literally between the devil and the deep sea.

Apropos the manager: there is nothing which has commended the silent, sphinx-like Mr. Gatti-Casazza to my regard more than his evident readiness to let all possible credit flow, not only to his artists but to the conductors, the chorus master and the stage manager, while he himself is only too happy when he can keep in the background.

In all the forty years, and more, that I have been hearing opera in New York I never remember any manager so considerate of his artists, so eminently anxious to be fair, so desirous of pleasing the public, so anxious to let everybody connected with his establishment have not only a fair show but recognition, while he himself silently avoids publicity as our Italian impresario, Giulio Gatti-Casazza.

* * *

The imminent breakdown of Althouse, which was luckily and successfully avoided, started among the artists at the Metropolitan, a quiet hunt for the hoodoo. The breakdown of Weil in "Die Meistersinger" during the performance, which caused part of the third act to be cut out, followed by the breakdown of Urlus at his debut in "Tristan und Isolde," followed by the death of Anton Schertel, the German stage manager, followed by the sickness of Amato, which caused a postponement of the second performance of "Cyrano," although Mme. Alda had come from the far West to take part in it, followed finally by the indisposition of Riccardo Martin, and even of the great Toscanini himself has had such an effect upon the singers that they, with true artistic superstition, have arrived at the conclusion that there must be a hoodoo in the company this season.

Suspicion fell upon de Segurrola, but when his strenuous efforts to keep various ladies of the company in good humor were recalled that was put aside as unworthy.

Then Guard, the press agent, came up for discussion, while Mr. Coppicus, the secretary to Mr. Gatti-Casazza, was, for a time, under suspicion, but no satisfactory conclusion was arrived at.

You would be surprised to know how the singers, and particularly foreign operatic artists, are literally scared to death at the least thing that they think will exercise an adverse influence upon them.

The Italians carry crooked pieces of coral on their watch chains, or suspend them round their necks to ward off the "evil eye."

If Caruso were to meet a person whose eyes were crossed he would cross the road sooner than pass him. Others would wade through the mud to touch a hunchback for luck if they were going to sing a new rôle. Others, again, would be inclined to burst into tears if some one should wish them "good luck" before they were going to sing, as this is considered a sure sign of trouble.

All of which goes to show, as I have often told you, that the great singers, players and artists are all more or less children.

They are emotional—ephemeral. Can you wonder? Life with them, and all their glory, is for the day—and then it passes.

* * *

Sometimes, however, their childlike disposition expresses itself in more tragic form, as we see from a cablegram from Madrid, which tells us that the stage of the little theater at Argamasilla de Alba, in the Province of Ciudad Real, was the scene of a duel to the death.

The opera was "Carmen." The part of Escamillo was taken by the baritone Pardo, while Martinez, the tenor, was Don José. There was considerable rivalry, it seems, between these two singers over a woman, so that they resolved to fight it out on the stage during the performance which was to end the season.

The audience was horrified to see a real duel take place in the third act. The men fought across the stage in most savage fashion, till finally Martinez received a sword thrust which killed him. A panic was narrowly averted.

This reminds me of a story not gen-

erally known of a similar tragedy which took place during a performance of "Faust" some years ago in one of the minor French opera houses.

You remember that when *Valentine* comes back from the wars he fights a duel with *Faust*, whom he finds serenading *Marguerite*; *Faust*, with the aid of *Mephisto*, kills *Valentine*.

At this performance, however, the singer who played *Valentine* and who had discovered that the artist who appeared in the rôle of *Faust* had seduced his wife, reversed the plot of the opera by killing *Faust*. That put an end to the opera for that night, anyway.

Writing of "Faust" reminds me that I was a lad in London when the late Col. Mapleson first produced the opera or, rather, to tell the truth, he was afraid to produce the opera, and so tried out the "Soldiers' Chorus" at one of his Sunday night popular concerts. It was received with such enthusiasm that later on he ventured to produce the opera itself, with the result that we know.

The London *Musical Times*, in a sketch of Albert Visetti, who was with Gounod when "Faust" was first produced there, says that Gounod, not being pleased with the realism in the "Old Men's Chorus," in the second act, asked Visetti to go around to the various almshouses and collect any old men who happened to have the least vestige of a voice and could be used.

The result was that Visetti collected about twenty operatic débutants whose ages ranged from seventy to eighty-five years. Visetti says that although he has heard the "Old Men's Chorus" many times since, it always missed the realistic truth of that occasion.

* * *

How the critics differ! Some gave the *Lohengrin* of Mr. Urlus much praise. However, Pitts Sanborn, the talented and conscientious critic of the *Globe*, evidently does not like him, for he alludes to him as a "pink and yellow Dutchman, looking pudgy in and out of armor and scarcely suggesting the heaven-sent, mysterious knight."

Sanborn, however, is fair enough to add that neither did Jean de Reszke appear an ideal *Lohengrin*, though he sang the music gloriously.

As for Knoté Mr. Sanborn admits that his voice was silvery, but it could not down the suspicion that Montsalvat must have been a brewery to have given him his rotundity.

As for Kraus Mr. Sanborn considers that he was hard and vulgar. And Van Dyck, who, you remember, was here during one of the last seasons of De Reszke, he gave us the real *Lohengrin* histrionically but was so rare a singer that, as Mr. Pitts Sanborn says, he, at times, did not sing at all—a criticism which I personally indorse.

Now the serious question arises here as to whether we can expect the highest artistic work, except from singers who have had great experience and have sung the various rôles in which they appear many times. But what then? Why, then, they no longer have the vigor of youth, they no longer have the figure of youth; so what they have gained in one way they have lost in another.

If we are to demand a fine, fresh voice, splendid dramatic ability, absolute artistry and at the same time also demand the figure and vigor of youth, we are, my friends, asking for the impossible.

And if we should endeavor to enforce our demand we should rule off the stage as belonging to the Beef Trust two-thirds of the finest artists that now delight us!

* * *

The Steinway house, I see, announces that Paderewski is coming again next season, that he is in finer shape than ever, that his concerts in Europe are visited with larger and more enthusiastic audiences than ever before, and finally that he will play the Steinway piano during his coming tournée in this country.

I can go back, years ago, to the time when Ignace J. Paderewski was to make his first visit to the United States. It may seem strange to-day to say that outside of some of the musical writers for the press and a limited public the great Polish pianist was unknown in this country at that time, although he had already reached a high pinnacle of fame in Europe.

For over a year the late Charles F. Tretbar, then in charge of the artistic department of Steinway & Sons, went to work and with the liberal backing of the late William Steinway, then the head of Steinway & Sons, and with the expenditure of nearly a hundred thousand dollars, made such a propaganda through the press and otherwise that the whole country was not only educated to the virtuosity of Mr. Paderewski but aroused to take an interest in his forthcoming tour.

True it is that Paderewski more than made good, that his tour was a triumph, that it repaid in every way the expenditures made for it; but at the same time it was through the liberality and enterprise of the Steinway house that Mr. Paderewski found people in every town of any consequence in the United States prepared to welcome him with open arms.

So in this, which may probably be his last tour in this country, Mr. Paderewski returns to his first love, the Steinway piano.

* * *

Max Nordau, in his work on "Degeneracy," set himself, you know, the amiable task of proving that all musicians are crazy, especially the great composers.

Now comes Mr. F. J. Nisbet with a work on a similar subject in which he shows that Sebastian Bach was subject to all kinds of nervous disorders, which possibly may be accounted for not so much by the fact that he was a genius but that he had no less than twenty children.

Mozart's mother had convulsions and was subject to epileptic fits; his father was troubled with the gout. Can you wonder, therefore, that Mozart himself broke down mentally and physically by the time he was thirty? During the composition of the "Requiem" he labored under the delusion that he was being poisoned and often swooned away. As you know, he died at thirty-six of inflammation of the brain.

Beethoven was constantly changing his lodgings, and was always more or less unable to pay the rent of any of them. He was absent-minded and impractical, was cross, suffered terribly from weakness of the eyes, and in his later years was

completely deaf. But with all this he went on composing. He died of dropsy.

Mendelssohn, who was irritable to a high degree, soon after he started to compose was in a continuous state of physical and nervous exhaustion.

Donizetti and Schumann were both nerve-disordered people. Donizetti later landed in a lunatic asylum. Schumann used to suffer from hallucinations. He also landed in a lunatic asylum.

As for Wagner we all know about his peculiarities and eccentricities. He used to have visions and was of a violent temperament. He had a strange mania for silks and satins. In fact, he could not compose unless he was arrayed in material of this kind and had his apartment decorated with it.

Gluck was addicted to drink and died of apoplexy.

Paganini was epileptic and consumptive.

Weber was melancholy and died of consumption at forty-two.

If Rossini was not an idiot he had a cousin who was.

Schubert was played out at thirty-one, while Bellini succumbed at thirty-three to an internal disease.

Chopin, we know, was consumptive and died before his time.

And so we go on.

How many of us ever realize, when we hear the works of the great musicians, of the torture they went through to produce them?

But maybe there are people in the world who would be quite willing to endure the torture if they could only produce such music.

Your

MEPHISTO.

A SONATA RECITAL TOUR

David and Clara Mannes Return from Trip Including 53 Concerts

David and Clara Mannes returned to New York last week after completing their Western tour. For the first time in their career in the field of sonata-recitals they explored a territory which it seemed at first would not be ready for this intimate form of musical art. Their tour took them as far West as Kansas City, Mo.; Appleton, Wis., and included appearances in Chicago, St. Louis and other large cities. Mr. and Mrs. Mannes have this year played fifty-three concerts, an unusually large number, when it is considered that up to

this year they have confined their activities to a recital series in New York, and a few concerts in the East.

Everywhere has enthusiasm been aroused for their artistic performances, their presentation of the masterpieces for violin and piano being so finely given that they were not only received as artists of high rank but their personality also winning them the favor and esteem of their audiences. Mr. and Mrs. Mannes sail for Europe on May 31 to play three recitals in London under the management of Daniel Mayer. All arrangements are completed for these recitals which will be given in Bechstein Hall on June 17 and 24 and July 1. After these recitals they will go to the Alps to spend their vacation.

GEORGE FERGUSON

Concert Baritone and Teacher

European Press Comments

MUSIKSALON, February 13th, 1913.

George Ferguson occupies a distinguished place among singers. His magnificent organ—under masterly control,—a perfect handling of the text, and, last but not least, his nobility of interpretation leaves no desire unfulfilled.

DAS KLEINE JOURNAL.

Ferguson's powerful organ belongs to the Opera, where such voices are none too plentiful, more especially when trained as this voice is! This voice "sings!" The upper tones rise magnificently to the front, and he possesses imposing power.

BERLINER BÖRSEN ZEITUNG.

George Ferguson gave his second recital in Beethoven Hall yesterday. Mastery over the voice and the technique of the interpretative artist are entirely at his command. The timbre of his flexible baritone is especially beautiful in piano and in the upper range. In songs like "Wo find ich Trost," "Sonne der Schlummerlosen," "Liebesglück" of Hugo Wolf, he was able to utterly fascinate and enthuse his audience!

DIE POST.

We should again thank George Ferguson, who appeared before a large audience in the Beethoven Hall, for an evening rich in enjoyment. He possesses a rarely well-schooled voice, of exquisite timbre, and understands perfectly how to color his interpretations—through plastic expression.

NATIONAL ZEITUNG.

George Ferguson's second recital! This perfect artist furnished pure enjoyment by his renditions. With what mastery is this manly, sweet, ringing baritone handled!



ALLGEMEINE MUSIK ZEITUNG.

In his second recital George Ferguson again presented before an appreciative audience vocal evidence of ripe, noble art. The magnificent, metallic voice, which is accompanied by an astonishing fullness of overtones, is under absolute control.

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NEW YORK SOPRANO WINS COVETED CHOIR POSITION IN CANADA



Grace Davis, New York Soprano, Engaged for Old Erskine Church in Montreal

Grace Davis, the New York soprano, has just been engaged as solo soprano of the Old Erskine Presbyterian Church in Montreal, Canada, one of the larger churches of the city. Miss Davis was selected from a number of applicants, the organist and committee praising her voice and thorough musicianship. She will begin her work there on April 6.

During the last few months Miss Davis has been busy with substitute work in various churches in this city, having sung for Mary Hissem DeMoss at the Fifth Avenue Church, at the West End Collegiate Church, in place of Florence Hinkle, at the Old First Reformed Church, Brooklyn; and during March at the Church of the Messiah, New York.

Miss Davis's going to Montreal will not take her out of the concert field, but will on the contrary give her considerable time for recitals and concerts in the Canadian capital, as well as in other parts of the Dominion and the States.

Colorado 'Cellist in Boulder Recital

BOULDER, COL., March 13.—Frederick Preston Search, the young 'cellist, who was born in Pueblo, Col., appeared in recital here, under the auspices of the Friday Musical Club, and was warmly received. He gave a varied program, including a Max Reger Aria, the Grieg Sonata, Popper's "Butterfly," "Kol Nidrei" for 'cello, piano and organ, and several of his own compositions. Walter Chapman proved himself a very able accompanist. The "Kol Nidrei," with Professor Chadwick at the organ, was by far the best number on the program, calling for an encore, to which the Bach-Gounod "Ave Maria" was the response. E. T. A.

Paris Orchestra Wants Carl Flesch to Make Annual Solo Appearances

The celebrated violinist, Carl Flesch, recently had an unusual experience in Paris.

He was to play the Brahms Concerto with the Lamoureux Orchestra on March

2, under the direction of Chevillard. After the rehearsal a member of the committee, which is composed exclusively of members of the orchestra (as the orchestra is a co-operative society), came to him and told him that the committee was so impressed and pleased with his performance that it had been voted to request him to reserve for the orchestra one date for each year in the future.

Flesch is, as is well known, the great exponent of the Brahms Violin Concerto in Paris. It was the third time that he had played it within four years with the Lamoureux Orchestra, when the incident above referred to occurred.

NAPLES OPERA "CONTEST" THAT WASN'T A CONTEST

Proof That Municipal Jury Never Examined the Manuscripts—Leoncavallo's Next Opera

NAPLES, March 3.—Musical devotees in Naples are deeply disgusted with their municipality and even the flourishing Neapolitan dialect cannot find sufficient epithets to hurl at the town councillors. Two years ago the municipality started an annual competition among the licentiates of the Naples Conservatorium for a new opera, the winning work to be played each year at the San Carlo Theater. The first competition was won by Maestro Laccetti, and his work, the name of which is already forgotten, was produced, after much quarreling, at the San Carlo. Last year the prize was not awarded, as none of the competitors, according to the committee, had presented a work worthy of production.

One of the competitors, Carlo Stanislao, has now thrown a new light on the methods of the jury. In a letter to the newspaper *Roma* he explains that before depositing his libretto and composition at the office of the jury he took the precaution to gum together the edges of several of the sheets. On Monday last, the competition being over, and again none of the competitors being considered worthy of a prize, Stanislao, in company with his lawyer, went to withdraw his scorned opera. In the presence of the officials of the municipality he examined his work and found that none of the sheets had been even separated, either of the libretto or the piano score. Further, the judging of the competing operas, eleven in number, had been completed in three hours.

The municipality has taken the matter very coolly and has not even issued an explanation of the incident, much less a denial.

At the San Carlo Theater Leoncavallo's "I Zingari," under the direction of the composer, has been produced and met with a great success. It was honored on the first night by the presence of the King and Queen. The success of the opera was instantaneous and Leoncavallo, together with Signora Burzio, the tenor, Chiodo, and the baritone, Cigada, was called half a dozen times when the curtain fell.

Leoncavallo, by the way, is outraged that people should say that he is writing a new "operetta." When asked about it he made furious reply to the interviewer. "False! False! absolutely false!" he shouted. When he had calmed down he said that he was engaged in a new three-act opera, the scene of which is laid in Naples in the middle of the nineteenth century. The central figure will be one of the passionate women of Southern Italy. Luigi Illica and Enrico Cavacchioli will write the libretto, and for that purpose are now visiting here. A new biography of Leoncavallo will shortly be published by Andreulli of Florence.

A few privileged persons were invited last week to the villa of Maestro Savasta to hear his opera "Vera." Savasta is a composer just entering the thirties, and "Vera" is his first opera. A quintet composed by him was given at a royal concert by special command and several of his orchestral works are well known in Italy. *Vera* is the heroine of an episode in the Russian Revolution of 1825. Savasta's music is said to be prodigiously powerful. Its first performance will take place at his native town of Catania.

J. A. SINCLAIR POOLEY.

ERIE BUSINESS MEN ZEALOUS APOLLO CHORISTERS



Members of the Apollo Club, a Progressive Choral Organization of Erie, Pa.

ERIE, Pa., March 15.—Although Erie's commercial leaders are typically American in their business activity, they are found after working hours to be far removed from the "tired business man" class, as shown by the zeal exhibited in the rehearsals of the Apollo Club. The members of the club are all prominent business men and several are prominent musically as well. The personnel includes attorneys, professors, bankers and, in fact, most of the professions. These men are enthusiastic in their club activity, and many are also doing church and concert work. This club has been giving several concerts each season, under the baton of M. G. Williams, with visiting artists of national repute.

Those members included in the above

photograph are as follows: From left to right, front row, E. G. Frail, E. C. Parshall, M. G. Williams, C. F. Wallace, R. J. Dill, C. C. Freeman. Second row, W. G. Horn, T. Jones, F. L. Glenn, J. L. Sternberg, Jr., C. P. Grunden, E. W. Force, C. Brooks. Third row, M. L. Davis, J. E. Briggs, J. Crawford, Jr., A. A. Culbertson, C. B. Leasure, H. O. Stanton, R. B. Robertson, G. E. Firch, J. R. James. Fourth row, R. L. Fullerton, L. W. Mathais, B. D. Love, G. E. Leet, W. B. Durlin, W. F. Olberg, J. C. Crittenden.

Other members of the club are: H. R. Jeffs, Peter Cowser, A. W. Ely, C. A. Gable, A. W. Mitchell, A. Johnson, J. E. Ricart and Otto Ebisch, the efficient accompanist. E. M.

Frank La Forge and Casini to Support Alda

An announcement of more than usual interest is that arrangements have just been concluded by which Frank La Forge, the distinguished pianist, and Casini, the Russian 'cellist, both of whom accompanied Mme. Sembrich this season, will be the assisting artists with Mme. Frances Alda next season.

The work of Frank La Forge both as pianist and composer has won him international fame. Casini, the young Russian boy, whose playing created somewhat of a sensation during the Sembrich tour, has already been acclaimed by many critics as a coming master of the 'cello.

Frederic Shipman, Mme. Alda's manager, announces that the Alda tour for next season will open at Chicago on October 12, when the prima donna and her company will be the first attraction of the Wight Neumann series.

German Song Program by Pupils of Mrs. Herman Devries

CHICAGO, ILL., March 22.—Mrs. Herman Devries gives the first of a series of pupils' recitals at her studio on March 29, the program being made up entirely of German song classics. The second recital, to be given in April, will be devoted to Chicago composers, and the third will be made up of modern French compositions. The students participating on March 29 are Mrs. Paul Bartlett Onley, Mrs. Norman, Mrs. W. A. Litzenberg, Mrs. Yates, Ruth Beck, Ginsburg, Jaspersen, Lorraine, Regis Tripp and Frieda Mayer.

Noted Artists Appear at People's Institute Concert

Under the auspices of the People's Institute a concert was given at Cooper Union last Sunday evening by Ellen Beach Yaw, soprano; William Hinshaw, the Metropolitan basso, and Franz Kaltenborn, vio-

linist. The latter played several numbers by Oberthur, Spies, Ries and Hubay with good effect. Miss Yaw sang brilliantly in the Lakné "Bell Song" and Verdi's "Caro Nome," her own "Sky-Lark" and Abt's "Cuckoo." She was enthusiastically received, as was also Mr. Hinshaw for his splendid work in groups of songs by Mozart, Brückler, Hermann, Homer, Haynes and Löhr. The musical director was Walter Bogert.

Musical in Honor of Talented Pupil of Mrs. Frederic Martin

Mr. and Mrs. Frederic Martin recently gave a musicale at their New York residence in honor of Vera Bradley, a pupil of Mrs. Martin's. Among those who participated were Dr. Ion Jackson, Horatio Rench, Helen Wetmore Newman, Mr. and Mrs. Martin and Annie Louise David. Mrs. David was heard to especial advantage in the accompaniments to some of Mr. Martin's songs. For the closing number of the program Miss Bradley sang a group of German songs and several numbers in English. She is one of Mrs. Martin's most promising pupils, and her beautiful voice was heard to great advantage.

Moussorgsky Subject of Lecture-Recital by the Misses Swainson

Modeste Moussorgsky and the folksongs of Russia will be the subject of a lecture-recital to be given in Rumford Hall on the afternoon of April 2, by Esther Swainson, lecturer, Constance Purdy, contralto, and Dorothy Swainson, pianist.

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WHEN TOSCANINI CONDUCTS

How the Metropolitan's Famous Musical Director Prepares a Production—His Thoroughness, Fertility of Ideas and Comprehensive Knowledge—Fidelity to the Composer's Intentions His Aim

Max Smith in Century Magazine

IN preparing a production Toscanini first takes his musicians in hand, putting them through their paces in an up-stairs room reserved for that purpose. The orchestra he has in New York is an excellent body of players, made up of expert and intelligent men who can read easily at sight and grasp quickly. But he never takes any chances. Not until he is absolutely sure that every member of the orchestra knows his part fully, not until every detail has been worked out and polished, does he take his disciples downstairs, there to test them under proper acoustic conditions.

Concurrently with the purely orchestral practice, the other departments of the performance are in preparation, all converging toward the final general rehearsal. The conductor has his assistants, of course,—proficient coaches to train the singers, experts like Setti to drill the chorus,—but Toscanini gives personal attention to each of the principals, sometimes going to their homes and playing their accompaniments himself, before he meets them for a combined rehearsal.

It is interesting to watch him at that stage, sitting at some distance from the piano, which is manipulated by an assistant conductor, clapping his hand in rhythmic command, often singing in unison with his pupils, shouting his directions,

giving this order or that, criticizing, encouraging, blaming, approving, and all without referring to the score.

The next step in the elaborate building-up of a new production is the rehearsal on the stage to the accompaniment of a piano. On such occasion you will see stage-managers and assistant conductors scurrying about among the singers, hinting, helping, suggesting. The conductor, you will observe, is also on hand, not only to keep his artists within the rhythmic limitations defined by him, but to cooperate with those whose immediate duty it is to map out the dramatic scheme of the play, to tell the actors where they must stand, what positions and poses they must assume, how they must move about, with what gestures they must express their feelings.

By that time, of course, every participant must have a firm grasp on his music and know the special demands of the conductor. But the process of learning how to accompany the singing with appropriate actions is not an easy one, and even in that phase of rehearsing Toscanini is fertile with illuminating ideas. At times, indeed, he will act a whole scene to convey his intentions graphically, much in the manner of David Belasco. Even more enlightening is his verbal comment and criticism, inspired by a penetrating knowledge of the interlocking artistic values, dramatic, poetic, and musical.

The General Rehearsal

When the stage rehearsals are finished, Toscanini is ready to call his forces together. Up to that point he has proceeded along usual lines, but with a thoroughness, and insistence on perfection, a patience and zeal, which few conductors command.

With most musical directors, even with those who hold high rank, the first general rehearsal has many interruptions. Singers stand inactive while the orchestra practises a part of the score which did not go quite as it should. Musicians grow fidgety waiting for some stage tangle to be settled.

When Toscanini marshals his forces this is not the case. The previous preparations under his direction have been measured with so elaborate a care, with so indomitable a perseverance, that when the parts are finally assembled every piece of the complicated operatic machinery fits perfectly into its particular place. Even under Toscanini, to be sure, there may be occasional halts and repetitions, and woe to him who has to shoulder the responsibility! But these are the exceptions, not the rule.

Spick and span in appearance, apparently as careful of his clothes as of the music he interprets, Toscanini does not conform to the traditional type of absent-minded musician. Neatness, order, punctiliousness, nicety, are characteristic of the man as well as of the artist. And yet within that well-groomed exterior slumbers a volcanic temperament ready to be called on at any moment, but always controlled, even in the most impassioned outbursts, by fine intelligence and taste.

Vigor and Elegance

In the physical manifestations of his power as well as in the results he obtains from his orchestra, the most salient characteristics of the conductor, perhaps, are his combined vigor and elegance. Usually his baton is poised lightly between his thumb and the tips of his fingers and at an obtuse angle from his body; occasionally he grasps it tightly in his hand. The movements of his right arm, though subtly varied and elastic, are at once broad, incisive, and sharply defined. Unlike certain other conductors,—Nikisch, Strauss, Mahler and Mottl,—the Italian master is never satisfied with giving vague indications. While painting his colors he marks every important beat distinctly with his stick. Not always does he punctuate the musical entrances of the singers with signals. He expects his pupils to be so thoroughly grounded in their music that they can find their own way through it, assisted only by the prompter. But if he observes any faltering, he comes quickly to their aid.

Remarkable in Toscanini is the independence of the left arm, which the average conductor uses generally in rhythmical unison with the right. Now and then, compelled by exigencies to use every energy at his command in preserving the equilibrium of his forces, he will beat time with both arms. But usually his left hand, extended lightly over the orchestra, with thumb and fingers widely separated, or lifted high with palm toward the stage, is employed solely to convey more delicate shades of meaning, though occasionally it will flash a swift command to some distant player. There is something peculiarly expressive in his hand—now outspread like a fan, now with fingers curling inward—as it swims over the heads of the attentive and responsive musicians.

Toscanini approaches his task objectively rather than subjectively, and that explains why he succeeds so well with music of various schools and epochs, why

he is able to come as close to Wagner as to Verdi, to Debussy as to Wagner, to Gluck as to Debussy. He has no sympathy with the trend of modern conducting, as exemplified by Nikisch, who not only shapes his readings to suit his individual taste, but actually presumes to change the orchestration set down by the composer. His all-absorbing ambition is to reproduce music in a way absolutely true not only to the letter, but to the spirit of the creating mind, and he succeeds in accomplishing his design through the extraordinary sense he has of the composer's fundamental intentions, through the imaginative gift he has of entering into the composer's soul.

Boston Opera Soprano Quits Career for Matrimony

BOSTON, March 20.—Edith Barnes, a promising lyric soprano, of the Boston Opera Company, forsook the operatic for a matrimonial career when she was married yesterday at the home of her mother, Mrs. Barron F. Barnes, No. 541 Commonwealth avenue, to Norman Mason, of Chicago. They departed immediately after the ceremony for Buenos Ayres. Miss Barnes won marked success a few weeks ago when she sang *Zerlina* in "Don Giovanni" and the critics all predicted brilliant things for her. Her husband has been appointed manager of an American advertising business in the Argentine capital.

Mme. Charbonnel's Pupils Distinguish Themselves

PROVIDENCE, March 22.—The pupils of Mme. Avis Bliven-Charbonnel gave a most interesting recital of two-piano numbers Wednesday evening in Fröbel Hall before a large audience. The concert had more of a professional character than is usually the case in pupils' recitals. To Mme. Charbonnel much credit is due for her excellent and painstaking instruction, which was clearly evident. May Atwood and Hope Whittier deserve special mention for their brilliant playing of Arensky's Suite, op. 15. G. F. H.

Wolf-Ferrari's "Jewels of the Madonna" has won much applause in Genoa.

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THE BIRTH PROCESSES OF RAGTIME

A Product of the Noise and Rush of the City—Public School Music Teaching Not Calculated to Discourage It—The "Tired Business Man" and the Commercial Aspect of the Problem—Action and Thrills Without Art or Soul—What Other Nations Think of It

By IVAN NARODNY

HAVING watched the birth processes of a folksong in the cradle of a nation's emotions in Russia, it was natural that I should become deeply interested to find out how ragtime melody has become such a dominating factor in the mind of the average American. In analyzing the public mind concerning the folksong, I was led into the rural districts. A folksong is and remains the product of idyllic village atmosphere. It mirrors the joys and sorrows, hopes and passions of the country people. It is moulded under the blue sky, in sunshine and storm. The songs of birds and the voices of nature form its phonetic background. A village troubadour or poet is usually its individual father, and simplicity is its fundamental trait. Like a fairy tale, it exalts sincerity, poetry and an idea. The ethnographic characteristics of a race are translated phonetically with a few symbolistic strokes. The folksong contains all the essential elements of a racial psychology.

Taking a ragtime melody under the searchlight of scientific analyses, we find that the place of its birth and growth is the city. It is the product of an individual whose idea is to make money with his composition. It exalts the noise, rush and vulgarity of the street. It suggests repulsive dance-halls and restaurants. There is no trace of any racial idiom in a ragtime composition. It leaves rather images of artificiality in the mind.

Distrusting my personal judgment in the matter, I mailed four copies of the most popular ragtime compositions to critical friends in Russia and Germany, requesting them to experiment as to whether America's popular musical novelties would appeal to

the people over there. I indicated that they should make their experiments not only in musical circles, but in average public circles. About two months thereafter I received replies from Mr. Ostrovsky, a music



A New York Cartoonist's (Fornara, of the "World") Conception of Ragtime Personified

critic in St. Petersburg, and Dr. Frey, of Berlin. Mr. Ostrovsky wrote:

A St. Petersburg Experiment

"My experiment with your American ragtime compositions, of which two were songs and two piano pieces, proved that the circle of musicians—mostly people of established musical convictions—found them interesting as studies of aesthetic sentiment in the new world. They all agreed—there were about fifty of them—that this American music expresses distinctly, in its peculiar affected vigor and rhythm, the purposeless energy of never-tiring and always alert minds, but with our best will we could find no traces of any art, new or old, in it. As a whole, all were interested in the strange tunes that seemed to us imitations of negro melodies.

"Following your advice, I arranged the compositions for performance in a couple of regular cabaret restaurants, places where mostly students and artists gather, and then at public concert halls for the working people and soldiers. There the effect was far more unfavorable than we had expected and than that produced in intelligent musical circles. The managers of all the places

told me that such 'novelties' would soon rid them of their regular customers. The audiences expressed utter indifference or disgust."

Dr. Frey wrote from Berlin:

What Berlin Thought

"After playing over your successful American popular compositions, I could already see that they would not make a success here, no matter how hard I might try to advance them. I would not have been able to convince my listeners even with the argument that these were the American cubist compositions. Their whole melodic construction was too obvious to fool the Germans. Well, complying with your wish, I gave a special musical evening at the house of a friend and the American novelties were the leading numbers of the program. The unanimous opinion was that the American 'best sellers' would be utter failures in Germany, simply because the numbers sounded as debased imitations of our boulevard songs. Almost the same effect was produced at the two beer halls where they were given thereafter."

Backed by this foreign judgment, I was encouraged to go ahead with further investigations. Having witnessed a couple of music lessons in the New York public and private schools, I got the impression that the foundation they laid musically was rather unfavorable for developing ragtime sentiment. I found the methods used in New York public school music lessons superficial and primitive as compared with those of any country of Europe. First of all, the method is too mechanical, and kills musical feeling in the bud. On the other hand, it does not inspire the child to disclose individual qualities in any way. The few patriotic songs, hymns and whatever else the child learns to sing in school convey no intimate meaning, especially when the singing is in one roaring voice, as is usually the case. Out of school the youth finds at home no occasion to hear anything musically that would have a refining influence. At restaurants, in vaudeville and popular music stores, he hears ragtime, and it is quite natural that this becomes the foundation of musical conception for him. This is the sociological side of the case, but I am more anxious to devote a few lines to the psychological explanation.

Hot-bed of Ragtime

I found that a restaurant is the real hot-bed of ragtime music, especially in New York, and that it is, at the same time, the best place to observe the peculiar tastes of those who affect it. For several evenings I made tours of New York entertainment places, where I had arranged with the managers or artists to have both ragtime numbers and classic compositions played. The results were astonishing. The ragtime had twice as extensive an appeal as the other compositions. However, when, on two occasions, I explained the meaning of a Schubert number and on another occasion that of a composer whose name I do not recall, the effect was electrifying, simply because the aesthetic attention was focussed upon something definite.

I found that ragtime is music meant for the tired and materially bored mind. It shows the same stirring qualities as a sensational newspaper story does. It is essentially obvious, vulgar and yet strong, for the reason that it ends usually *fortissimo*. Like a criminal novel, it is full of bangs and explosions devised in order to shake up the overworked mind. Often there is a strain of affected sentimentality

and what may be termed as the melodramatic element. But I have found no genuine emotion in a ragtime composition.

To get the opinion of a regular ragtime artist, who told me that he had been playing this class of music for the last five years, I asked him why the public liked it.

"It Pays"

"Ragtime is the real thing for America," he explained, "because it pays. And as long as money is the ideal of the country ragtime will be its national music. The public likes it because it has plenty of noise and thrills. If I played classics or serious 'stuff' by the modern composers, they would all go to sleep. Ragtime represents a clever way to amuse the masses. The people don't like to listen and think at the same time, as they would have to if you played serious music to them."

My further investigation of the matter revealed the fact that ragtime melodies are a natural product of a cosmopolitan atmosphere in a country where races of the old world are melting into one—a natural reaction against everything ethnographic. It has a slight tendency to an adventurous character, but in its conception it is rude and void of art and thought. A product of rush and noise, it betrays the same qualities in its message. There is always action, always hurry. Like an American short story, drama or news article, it is altogether artificial, and without life and soul. It has no value in itself as a foundation of any future American music, but it gives at least one good suggestion, that there may possibly be art in action and rush, which idea has so far been absolutely absent from the art of the old world.

NORDICA A MILITANT

"Would Seize King by Ear" to Help Suffrage, She Says in Boston

BOSTON, March 21.—Lillian Nordica revealed herself a believer in the militant methods of English suffragettes in a speech she made at the Hotel Lenox to-day.

"If I thought I could help the cause of woman suffrage by going out and throwing a brick through a window, or adopting any other militant tactics, I would do it," she said.

"I think if I had tried again and again to petition the King, and each time he had turned his head the other way, I finally would pluck him by the sleeve. And then, when I saw the men of the country were having their petitions considered while mine was ignored, I think I would venture to seize His Majesty by the ear. If that failed, I would begin to throw things."



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MARCH A BIG MUSICAL MONTH FOR DES MOINES

Godowsky, Schumann-Heink, Sembrich, Ysaye, and Others Among City's Concert-Givers

DES MOINES, Ia., March 20.—A greater number of celebrities have given concerts here during the past month than in any corresponding time this season. First of all came Godowsky, who concluded the list of Dr. M. L. Bartlett's "All Star Course," playing a magnificent program with that breadth of conception, illumination of detail, poetic insight and astounding virtuosity which has seldom, if ever, been heard in this city. Godowsky's success was the sensation of the many seasons, and such marvelous command of the keyboard will probably not be witnessed again until he elects to return to us.

The Sembrich recital afforded a delightful evening for a large and fashionable audience. The program was a favorite one in its construction and its presentation was satisfactory from every point of view. The assisting artists—Messrs La Forge and Casini—proved themselves capable to a rare degree.

On the 14th, Schumann-Heink and her company were heard in the University Church auditorium, which seats about 3,000 persons. There are few artists who can draw here season after season with success at the box office, and Schumann-Heink is one of them. She is always assured of an enthusiastic audience, and her accompanist, Mrs. Katherine Hoffmann, is likewise the recipient of great admiration for her art. It remained for Edward Collins, however, to be the sensation of the program, since his coming had not received much advance notice at the hands of the press. This worthy disciple of Rudolph Ganz was a distinct surprise to the greater majority of the audience and his sterling merits won him an overwhelming success. Chopin, as played by him, was a delight—revealing a tone of much beauty, poetry which does justice to the term, technique which fulfilled every demand, and an admirable authority. The Liszt numbers were equally well received, the "Campagna" never having been more effectively played here.

Eugen Ysaye made his initial appearance in this city on the 21st, playing with Camille Decreus the "Kreutzer Sonata" and other memorable works for his instrument. The art of Ysaye is in a class by itself and it makes a wonderful appeal to all who hear this masterful player. His recital proved one of the red-letter events in the annals of Des Moines musical attractions.

Mme. Carolina White, prima donna of the Chicago Grand Opera Company, and Mme. Sturkow-Ryder, pianist, joined forces in a program of unusual attractiveness last week. The combination of these talented artists is highly effective in recital work.

The Philharmonic Choir announces a Spring Festival of four concerts April 16 and 17 at which the Minneapolis Symphony Orchestra will be the leading feature. This festival is becoming an annual event with the choir. G. F. O.

LAURELS FOR MISS CHEATHAM

Minneapolis Teachers' Club Enjoys Another Recital by Popular Artist

MINNEAPOLIS, March 24.—The recent recital by Kitty Cheatham at the First Baptist Church, under the auspices of the Teachers' Club, attracted a large audience and again demonstrated the popularity of this gifted artist. Caryl B. Storrs sums up her program by saying:

"Can one possibly imagine recital numbers more in contrast than Tolstoi's little story, 'Where Love Is, There Christ Is,' and Carpenter's killing funny song about the little boy who practices his four-finger exercise simply because an ambitious mother is determined that he shall become a famous musician, but who hates mother, exercises and himself all the time? Yet behind these, and everything Miss Cheatham does, is a homogeneous psychological force and purpose that give to her work something that without which the miscellaneous program of the average 'dramatic reader' seems empty, meaningless and without illusion."

Pittsburgh Musical Society's Series of Concerts

PITTSBURGH, Pa., March 24.—The Pittsburgh Musical Society has been giving a series of Winter concerts at its headquarters in the Manufacturers' Building, that have attracted all of the union musicians of the city. They have been of a high musical order, well attended and much appreciated. These concerts have been arranged for Sunday nights, the third of the series being given last Sunday night.

Charles LeSueur, tenor, leaves Pittsburgh in May to complete arrangements for the opening of the College of Music at Erie, Pa., in the Fall. He will also be a director of the Cleveland School of Grand Opera, which will hold its classes in the new Metropolitan Opera House of Cleveland. The Erie school will be a preparatory college for grand and comic opera concert, with Mrs. Charles LeSueur, an English actress, as head of the dramatic department. Mr. LeSueur will make weekly trips to Pittsburgh during the Summer. E. C. S.

ARION ORCHESTRA CONCERT

Amateur Musicians Well Trained by Conductor Richard Arnold

The Orchestra Section of the Arion Society of New York, Richard Arnold, conductor, gave its annual concert in the auditorium of the club-house on last Sunday evening. It was assisted by Ilka Hartwyg, soprano, and James Liebling, cellist.

The orchestral numbers were Weber's Overture "Der Freischütz," the "Unfinished" Symphony of Schubert, Christopher Bach's "Wiegenlied," Victor Herbert's "Air de Ballet" and two numbers from Wolf-Ferrari's "Jewels of the Madonna." In these the organization, which is composed wholly of amateur musicians, showed first of all the results of excellent training at the hands of its conductor. It was apparent that Mr. Arnold had trained his men with care and has used his long experience to guide him in his work. Schubert's Symphony received an unusually eloquent performance and was received with great applause, as were also the other numbers.

The soloists also provided considerable enjoyment, Mr. Liebling playing Boëllmann, "Variations Symphoniques," Max Liebling's "Berceuse" and Davidoff's "At the Fountain," satisfyingly, with excellent tone and ample technique. He was obliged to add an extra. Miss Hartwyg sang the familiar aria from "Mignon" and Strauss's waltz "Voices of Spring" in coloratura style with much brilliancy, though her voice sounded somewhat worn. She was also recalled and added to her regular list.

Popular Artists to Sing "Carmen" in Concert Form at York, Pa.

YORK, Pa., March 21.—Visiting artists will assist in the presentation of "Carmen," in concert form, at the spring festival of the York Oratorio Society next month. They are: Mme. Florence Mulford, Estelle Patterson, William H. Pagdin, Earl Cartwright and Oscar Hunting. At the symphony concert of the Boston Festival Orchestra, Mildred Potter, soprano, and Carl Webster, cellist, will be the soloists. W. H. R.

ARTHUR HAMMERSTEIN TO OPEN AN OPERA SCHOOL

To Establish Institution for Finishing the Training of Students of Talent—English Enunciation to Feature

To afford instruction in the singing of grand and light opera, Arthur Hammerstein announces that he will open a school in New York next Fall. It will be a finishing school and only students of real ability and having the groundwork of a musical education will be taken. Training in the enunciation of English will be one of the factors to be emphasized.

The institution will be called "The Hammerstein School for Grand Opera" and will be located in the vicinity of Broadway and Forty-second street. Gaetano Merola, formerly conductor of the Manhattan and London opera houses, will be the general director and Jacques Cointi, Oscar Hammerstein's stage director, will teach operatic acting. Several grand opera singers will be members of an advisory board.

The school is not to be a charitable affair. A reasonable tuition will be charged, according to Mr. Hammerstein, and no promises of engagements will be made. The project is something in the nature of a protest against the class of singing teachers who keep a pupil for whom there is no hope of success merely for the tuition fees.

JOSEPH KNECHT'S ORCHESTRA

Musicians at Waldorf-Astoria Present Enjoyable Easter Program

A large body of music-lovers heard the concert given by Joseph Knecht and his orchestra in the lobby of the Waldorf-Astoria, New York, on the evening of Easter Sunday. For this occasion, a special program was prepared and presented by Mr. Knecht with excellent results.

Music of this kind in a hotel incurs a considerable expense and the management of the Waldorf is to be commended on furnishing its guests, and also the general public which is permitted to enjoy these concerts, with such excellent musical entertainment. The numbers heard on this occasion were the March from Goldmark's "Queen of Sheba," the Finale to the first act of Smetana's "The Bartered Bride," the Navarraise from Massenet's "Le Cid," the Prelude to "Parsifal," a selection from "Cavalleria Rusticana" and Chabrier's "Marche Joyeuse." All the numbers were well played, Mr. Knecht showing considerable ability as a conductor and being so warmly applauded that several extras were granted. An interesting feature of the concert was the performance of Liszt's "Hungarian Fantasy" by F. Longo.

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TO WHOM IT MAY CONCERN

New York, 1910.
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Signora Delia M. Valeri

HARD WORK AS "INSPIRATION" FOR PIANO PLAYING

PARIS, March 5.—Thuel Burnham took occasion the other day to deny the truth of a recent cable dispatch from Paris, printed in an American daily, which credited him with the claim of drawing his interpretative inspiration from the spirits of deceased composers.



Thuel Burnham

I have never alluded to the psychic nor have I called upon such influences in my teachings. I never rely upon anything outside of myself and my own hard work and study.

"My constant recommendation to my pupils is: 'Never wait for inspiration before the public.' Every phrase, every effect must be so polished and definitely conceived that nothing shall be left to chance. At this price only can an interpretation be authoritative. I have no sympathy with the interpreter who 'trusts to the moment,' who plays a composition a different way every time. Such an one gives sometimes a good performance and sometimes a bad one, generally the latter.

"The really great artist has so studied, assimilated and lived every effect that it has become a part of his nature. His conviction is such that he cannot express his thought in any other form and he does it so earnestly that he conveys to the audience the impression of spontaneous inspiration. That is great art.

"I recall a characteristic experience which may well serve to illustrate this point. It was at a *liederabend* of Lilli Lehmann in Germany, when one of her remarkably polished interpretations called forth such enthusiastic applause as to make a repetition imperative, and I found myself wondering 'how will she sing it this time?' When she repeated the song, every turn of phrase, every inflection of word, every shade of facial expression and the use of the breath were identical. Her artistic convictions were so direct and sure as to make any but the one mode of expressing them an impossibility.

"To this intensity of an artist's convictions," continued Mr. Burnham, "may be attributed the reason why one artist seldom really enjoys hearing another interpret a work of his repertoire. He is so really imbued with his personal conception that he suffers to hear the work interpreted otherwise.

"Another interesting experience along the same lines was a performance of Sarah Bernhardt which I witnessed with a friend in Paris. My friend had seen her daily at rehearsals of the same play, 'La Tosca,'

in London fourteen years previous, and he assured me that her gestures, pauses and her very intonations were the same as those with which she used to portray Sardou's heroine many years before. The 'divine Sarah' had thought out and decided her effects with such conviction that she abided by them. In my humble way I, too, depend on the same sources for inspiration—hard work and ceaseless endeavor toward artistic growth." D. L. B.

CHAMBER MUSIC BY THE CHICAGO QUARTET

Kreisler Pupil Plays the Master's Own Compositions at Conservatory Concert

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, March 24, 1913.

AT the last concert but one, under the auspices of the Chamber Music Society, given on Thursday afternoon in the foyer of Orchestra Hall by the Chicago String Quartet, with the assistance of George Dasch, violist, and Ernst Perabo, pianist, perhaps the most worthwhile of the offerings on the program was the Brahms G Major Quintet, for string instruments, which received for the most part a worthy performance. After the Bach Chromatic Fantasia and Fugue as a solo offering for Mr. Perabo, the pianist, with Messrs. Weisbach and Steindel played an almost forgotten Concerto for Piano, Violin and 'Cello, by Beethoven. Regarding this arrangement, which at best is somewhat skeletonized, Mr. Borowsky aptly observes: "It is not, indeed, quite easy to understand why the German master went to the trouble of writing it; why the late Mr. Reinecke arranged it, nor why Mr. Perabo, Mr. Steindel and Mr. Weisbach performed it. The interpretation, if it accomplished no other end, served at least to acquaint the listeners with a work which is seldom heard."

The Friday evening program in the Auditorium Recital Hall brought forward some of the artists from the faculty of the Metropolitan School of Music and Dramatic Art, including Clarence Eidam, pianist; Sadie Walker, violinist; Mrs. Mary Stevenson Atwood, soprano, with Mrs. Charles Orchard at the piano. Mr. Eidam and Miss Walker gave a reading of the César Franck Sonata for Violin and Piano, and Miss Walker, who was a pupil of Fritz Kreisler, gave a group entirely made up of arrangements and original compositions by her former teacher, these including the arrangement of Francoeur's "Siciliano et Rigaudon," the Tartini Variations on a Theme from Corelli, and the two popular numbers, "Caprice Viennois" and "Liebesfreud." Mrs. Atwood contributed songs by Willeby, Kjerulf and Woodman, and Mr. Eidam closed the program with the Rachmaninoff G Minor Prelude and Debussy's Nocturne.

Saturday's program at the American Conservatory of Music presented piano pupils of Victor Carwood, voice pupils of Mme. Ragna Linne and violin pupils of Adolf Weidig.

On Thursday evening in the lecture room of the American Conservatory of Music in Kimball Hall, Frank Parker, baritone, gave the first of a series of four recitals at which he will present many novelties. Besides a miscellaneous opening group, Mr. Parker's first program included the Song Cycle "A Shropshire Lad," by Charles Fonteyn Manney; the four "Just So" Songs by Edward German, and three Negro Songs in manuscript from the pen of Clarence E. Loomis, who also acted as accompanist for the entire program. One of the novelties of the next program is to be a song cycle by Mary Turner Salter, "A Night in Nainshapur." N. DE V.

Leo Ornstein Applauded at the Wanamaker Auditorium

An invited audience heard Leo Ornstein, the young Russian pianist, in recital at the Wanamaker Auditorium, New York, on Thursday afternoon of last week. Mr. Ornstein presented a taxing program, made up of Beethoven's "Appassionata" Sonata, a group of Chopin pieces, including a Nocturne, a waltz, two études and the G Minor Ballade, Rubinstein's F Minor Barcarolle,

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two Leschetizky études and the "Wedding March" and "Elfin Dance" from Mendelssohn's "Midsummernight's Dream" in the Liszt arrangements.

Mr. Ornstein showed in his work an unusual command of technique and a fine appreciation of musical values. He was applauded enthusiastically and was compelled to add a number of encores. He was immediately engaged to give four more recitals on March 25, 28 and April 3 and 8.

Nordica Charms a Colorado Audience

PUEBLO, COL., March 19.—A decidedly favorable impression was made by Mme. Nordica, the famous soprano, in her concert at the Grand Opera House, March 17. The program covered a wide range and the fact that most of the selections were given in English added to their appreciation by the large and enthusiastic audience. Charles W. Cadman's two Japanese songs, a Schumann lied, and numbers by Jensen and Debussy, with the aria from "Madama Butterfly" and Schubert's "Erl King," showed the singer's versatility of interpretation. With William Morse Rummell, violinist, the diva sang "Le Nile" by Leroux with exquisite tone and color. The special numbers by Mr. Rummell captivated

the listeners, and he with Romaine Simmons, in beautiful piano parts, shared in the unstinted praise accorded the singer, who was obliged to add several encores.

L. J. K. F.

Blind Students Give Concert at State Capitol of Wisconsin

MADISON, WIS., March 16.—Pupils of the Wisconsin School for the Blind at Janesville, Wis., pleased an enthusiastic and sympathetic audience with a recent concert in the assembly room of the state capitol. An orchestra presented Dancla's "Petite" Symphony, the "William Tell" Overture and other selections with good results, and solos and duets formed an important part of the program.

M. N. S.

Joint Recital of Inez Barbour and Evan Williams

Inez Barbour and Evan Williams gave an interesting joint recital at Granville, N. Y., on March 13. The program consisted mostly of English songs except for some French ones sung by Miss Barbour. The enthusiasm of the audience was remarkable and after the final duet from "Aida" the singers received an ovation. Charles Gilbert Spross was at the piano.

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FROM "MUSICAL AMERICA" READERS

Italian Chivalry and the Spirit of Commercialism

To the Editor of MUSICAL AMERICA:

In Mephisto's article in MUSICAL AMERICA for March 15 I note a discussion over the ethics of obtaining, under false pretence, an audience for an ambitious young singer. As I was one of the victims of the so-called Bonci recital perhaps you will allow me a word. I bought my tickets when the recital was advertised as a Bonci recital, the names of assistants not appearing on the advertising. The Signor's defence of his position on the ground that his was a "noble action" in helping a young girl to win recognition in her own country shows several inconsistencies. If it was that an American girl might win recognition in the United States why Italianize her name? Was it a "noble action" to extract from the public Bonci prices under false pretence? Had Signor Bonci chosen to charge student recital prices for the avowed purpose of securing an audience to hear a promising young singer assisted by himself no one could have questioned his disinterestedness. It seems a Bonci peculiarity to lend himself as sponsor to artistic enterprises with a slightly commercial taint. A very few years ago an Italian maestro advertising himself prominently in a certain musical paper used Bonci's name with telling effect. More

recently a maestra advertised herself as having the unqualified recommendations of Signor Bonci for herself as a singing teacher. And now the case in question of the student to whose recital he recently lent the glamour of his illustrious name; he even held up a "capacity house" while he announced his emphatic approval of a certain piano.

It is just this sort of questionable practice which has gained so unenviable a standing for the entire musical profession. It would look as if Italian chivalry and the spirit of commercialism were not incompatible.

Very respectfully,

VICTOR TEMPLETON STREATOR.

Lathrop Hall.

Madison, Wis., March 18, 1913.

Enunciation Not Determining Factor in Opera in English

To the Editor of MUSICAL AMERICA:

Mr. Rogers again insists on enunciation being the thing in the "Opera in English" discussion which was begun a few weeks ago in your columns by his letter on the subject. Enunciation is important, to be sure, but no one who weighs the subject with attention to minute details will claim that it is the only determining factor in the discussion as to whether opera in our tongue is possible or not.

A case in point comes up with the pre-

mière of the Moussorgsky opera, "Boris Godounow," heard on Wednesday evening last at the Metropolitan. There were no comments in the reviews of the performance the following morning and evening as to whether Mr. Didur enunciated clearly or not, as to whether Mr. Althouse, the young American tenor, who made a successful début on the occasion, handled his Italian with a degree of clearness or not. The space was devoted to a discussion of the great work, its virtues, its striking features, etc. Talk about enunciation was forgotten, to be resuscitated only when a new opera sung in English is staged.

And the audience enjoyed the work despite the fact that it understood little of the text. Opera-singing and recital-singing are very different matters and where the recital-singer who does not get his words to his audience is doomed to failure the opera singer has numerous obvious accessories to help him win favor quite apart from words.

It would be almost a Utopian state of affairs to have it possible for singers to enunciate so clearly in the Metropolitan that every word should reach our ears distinctly. In the meantime it seems the proper thing to wait, to acquaint ourselves thoroughly with the text of the opera before going to hear it and enjoying it in this way as much as possible. Enunciation is important, but it is only a partial factor in determining the feasibility or the non-feasibility of opera in our tongue.

Very truly yours,

A. WALTER KRAMER.

New York, March 23, 1913.

John C. Freund's Views of Musical and Artistic Conditions Endorsed

WE continue to receive a number of letters endorsing and commenting upon the interview with the editor of MUSICAL AMERICA which appeared in the *New York Times* of March 9. Some of these letters were published in the last issue. The following have particular interest from the standing of the writers:

To the Editor of MUSICAL AMERICA:

The recent interview published in the *New York Times* with your Mr. Freund is so full of the spirit of a man who knows the truth in regard to art and its possibilities in its fullest sense, right here in America, that I write to tell you that I consider the article to be great!

It is in the power of us Americans to bring out the ideal in every branch of art. I, for one, am endeavoring to bring forth the ideal in teaching the truth in singing and the art of song in my own personal work. It is through our own mishaps and sufferings that we are able to learn the great things in life and show others an easier way.

Mr. Freund's attitude towards women and his exposition of their real strength and worth is noble. I trust he will write some more good things in the line of the article in the *Times*, and I also trust the inspiration may come soon.

MUSICAL AMERICA is becoming a wonderful paper, and I am proud to be one of its subscribers. Truly yours,

ADELAIDE GESCHEIDT.

Carnegie Hall, March 20.

To the Editor of MUSICAL AMERICA:

Mr. Freund's splendid article, "Real Music and Art Rising Out of a Sea of Fake," in the *New York Times*, is timely. Have read and thoroughly digested it. However, were it not for comparison, we would have nothing to work from. Therefore, we shall always have the "fake" with us. As was said in the Bible, "We will always have the poor with us." It really makes the man with the true ideas and ideals work harder to convince the public that he is sincere. So, after all, the fake is a help, as well as a menace.

With kindest regards,

JOHN PROCTOR MILLS.

Montgomery, Ala., March 16, 1913.

To the Editor of MUSICAL AMERICA:

Mr. Freund's article, reproduced from the *New York Times*, with its most interesting reminiscences, appeals to me. What he says of the American composer especially interested me, for I have always taken the same stand, namely, that because I am an American composer I do not ask for a hearing, but, for the same reason, it is not right to ostracise me because I was born in Vermont. This practice prevails in this country, especially among the rich patrons of music, thus placing a stigma upon a birthright of which all should be proud.

Musically, it is a disgrace to be born an American in America.

The nationalism of which a German, a

Russian, a Frenchman or an Englishman may be proud is denied to an American in his own country. Germany has not failed to appreciate our composers' work when it has been properly presented. England used to place our works on its programs without hesitation, but only after Germany had accepted them.

The last time I visited London after the cure at Bad Nauheim the director at Queen's Hall, after looking at two or three of my scores, asked me to leave them, and he would place them on his program. Later they were returned because the management decided that they had works by Englishmen which should have preference.

Thus, we are closed out of England because we are Americans—and out of America for the same reason.

It may be interesting to note that at Nauheim my works were well received by very cosmopolitan audiences.

It seems to me that the opera composers are forgetting that the United States has a population of ninety million people, all of whom, with few exceptions, are fond of music, and indeed good melodious works—not ragtime only. They seem only to consider the taste—often vitiated and blasé—of a few thousand. Have not the great mass of music lovers, those who find edification in the Fifth Symphony of Beethoven, a Chopin Nocturne or the compelling rhythm of the "Lohengrin" music, some right to consideration? Does it not seem time for the "common people" to have a word to say? A decent plot, with sensible words and music that will soar on rhythmic wings of melody to empyrean heights carrying the listener up above worldly cares—that's what is wanted!

With assurances of the warmest admiration, your friend,
SILAS G. PRATT.
Pittsburgh, Pa., March 20.

To the Editor of MUSICAL AMERICA:

The interview with John C. Freund in the *New York Times* on the fake in art and music and his earnest plea for the development of a national spirit which shall have for its purpose the encouragement of American singers, artists, musicians and composers, has been received here with satisfaction, as marking a new departure. It is gratifying to many of us that this new confession of faith in our own people and their work should have appeared in so leading and interesting a paper as the *Times* of New York.

Truly yours,
PAULO MARTINELLI.
St. Louis, March 18, 1913.

To the Editor of MUSICAL AMERICA:

Mr. Freund's frank and interesting talk in the *New York Times*—especially the latter part of it—gave me great pleasure.

Sincerely your friend,
KITTY CHEATHAM.
New York, March 21, 1913.

To the Editor of MUSICAL AMERICA:

I wish to congratulate you on the article which appeared in the *New York Times* of March 9. This article, appearing in a

paper of the standing and influence of the *Times*, is a distinct compliment, not only to the musical press, but through it to the musical profession of America.

I feel sure that it will do a great deal of good. I certainly think the daily press, as represented by the *Times*, showed a broad spirit in the publication of the article.

With best wishes,

ROBERT N. WATKIN,

Sec'y Will A. Watkin Co.

Dallas, Texas, March 18, 1913.

To the Editor of MUSICAL AMERICA:

The interview with Mr. Freund, published recently in the *New York Times*, has given me very great pleasure. One of the features of MUSICAL AMERICA that has always appealed most to me has been its breadth of view and the fairness of its outlook on all points, and I recognized that note in Mr. Freund's expressions throughout. Very sincerely,

CLARE P. PEELER.

Philadelphia, Pa., March 22, 1913.

KUNWALD AND WILLIAMS

Conductor and Tenor Make Favorable Impression in Detroit

DETROIT, March 24.—The Cincinnati Symphony Orchestra with Dr. Kunwald conducting, was introduced to Detroit audiences by James E. Devoe on March 17. Dr. Kunwald, because of the many prophecies of success made for him when he assumed leadership of this orchestra, was the object of much keen interest, and those who heard his band were unanimously enthusiastic. He displayed an abundant musical temperament, well balanced with the scholarly attainments of a thorough musician and the work of those under him showed him to be an efficient drillmaster.

The program was most excellently played including, beside the Tchaikowsky Symphony No. 4 in F Minor, two Rumanian Rhapsodies by Enesco and Handel's Concerto Grosso for strings and basso continuo. In this last selection Dr. Kunwald was at the piano.

Evan Williams was the soloist of the evening. He sang the aria "Preislied" from "Die Meistersinger" by Wagner. Mr. Williams was in good voice and was enthusiastically encored.

E. C. B.

TWO SOLOISTS HEARD WITH PEOPLE'S SYMPHONY

Maximilian Pilzer in Bruch Concerto and Carl Morris in Verdia Aria—Arens's Able Conducting

For its last concert but one the People's Symphony Orchestra offered last Sunday afternoon a program including Beethoven's Seventh Symphony, Bruch's G Minor Violin Concerto and Tchaikowsky's "Marche Slav." Maximilian Pilzer was the soloist in the concerto. There was also another soloist, Carl Morris, the young baritone, who gave the "Eri tu" aria from the "Masked Ball." Both were received with the warmest kind of enthusiasm by an audience which almost completely filled Carnegie Hall.

Mr. Pilzer is an artist upon whom one can always depend. His playing gains steadily in breadth and maturity and its distinguishing characteristics comprise a gratifying fullness and beauty of tone, fluent technique, the ability to play constantly in tune and with a keen rhythmic sense. His reading of the Bruch masterpiece had artistic sincerity and emotional eloquence. One wishes, though, that he would somewhat curb his tendency to so free an employment of the vibrato.

The People's Symphony audiences have enjoyed the privilege of applauding Mr. Morris's singing on several previous occasions, and the young man's work last Sunday justified in many respects the approval it elicited. His voice is of fine texture, smoothness of quality and good volume. Moreover, he handles it with a skill that bespeaks excellent schooling, phrases with taste and intelligence and is faithful to the pitch. There is room for a greater degree of warmth and a wider range of color in his singing but on the whole his achievement in this case was undeniably creditable.

The orchestra was in good shape and its playing was replete with spirit. Mr. Arens's readings are always interesting, always sincere and musicianly. The symphony was very well done, and the *Allegretto* was appropriately poetic. The Tchaikowsky march, though taken at an excessively slow tempo in parts, was carried through with an admirable feeling for its vigorous climaxes.

H. F. P.

Cornelia Rider-Possart Sails

Cornelia Rider-Possart, the pianist, who has made a very successful American tour, sailed Thursday on the *Kaiserin Augusta Victoria* for Berlin. Mrs. Possart closed her season March 18 with the Cincinnati Orchestra at Toledo, O., it being her second appearance in that city this season. Mrs. Possart appeared three times in New York City with orchestras, and was also heard three times in Boston, Mass. She will return for a second American tour early in October under the direction of Marc Lagen.

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BUFFALO RECITALS BY NOTED ARTISTS

**Mme. Butt, Mr. Bonci and David
and Clara Mannes Among
Concert-Givers**

BUFFALO, N. Y., March 19.—Under the local management of Mrs. Mai Davis Smith, Clara Butt and Kennerly Rumford gave a song recital in Elmwood Music Hall, March 5. Mme. Butt's unique voice and her superb artistry made a profound impression, while the refined and scholarly singing of Mr. Rumford was received with every mark of hearty appreciation. The large audience present waxed more and more enthusiastic as the evening progressed, until at the end of the program both artists received an ovation. Many encore numbers were demanded and granted. Harold Claxton was a capable accompanist; and in the two numbers sung by Mme. Butt, W. J. Gomph at the organ gave valuable assistance.

The second Guido Chorus concert took place March 6 under the direction of Seth Clark. The men of the chorus were in fine form and sang admirably throughout the evening. Most impressive was their work in the taxing Elgar Chorus, "Seek Him That Maketh the Seven Stars," in which the incidental tenor solo was finely sung by B. F. Shively. Hegar's "Morn in the Dewy Wood," Bliss's "Red Man's Death Chant" and Storch's "Night Witchery" were also well sung and were encored.

The assisting artist was Mrs. Mabel Sharp Herdlen of Chicago, whose excellent soprano voice was heard to advantage in two groups of songs. Mrs. Herdlen was applauded enthusiastically and sang several encore numbers. W. J. Gomph for the soloist and Dr. Prescott Le Breton for the Chorus were, as usual, admirable accompanists.

When Alessandro Bonci stepped on the stage in Elmwood Music Hall the evening of March 14 the applause that greeted him was so prolonged that some minutes elapsed before he was permitted to begin his first number. The tenor was in admirable voice and throughout the evening his singing was a source of pure and unalloyed delight. The purity of his English enunciation in one group of songs was a valuable object lesson to those who disparage the use of the vernacular in singing. So many encore numbers were given in response to insistent applause that his program numbers were doubled, the last one being "La Donna è Mobile" sung as only Bonci can sing it. Mr. Bonci had the admirable assistance of Signor Francini as accompanist.

Appearing with Mr. Bonci on this evening was the blind singer, Mme. Rhadeska, who possesses a lyric soprano voice of unusually lovely timbre which in the main she uses with considerable skill. Very lovely was her singing of Bishop's "Lo, Hear the Gentle Lark," in which the flute obbligato was played admirably by Kenneth M. Blake. Another number which commanded especial admiration was "Soleil Païen" by Hue, while among her encore numbers, "Hark! Hark the Lark," by Schubert, was praiseworthy. Milo Benedict, the singer's husband, gave her adequate support at the piano.

The many friends of Lillian Stewart Hawley turned out in force for her piano

recital given the evening of March 11. This was Miss Hawley's first public appearance here since her return from Vienna, where she spent a year in study under the master Leschetizky. Her program numbers represented some of the most attractive compositions among ancient and modern classics, in the playing of which she showed the artistic advance she has made. She was warmly received and deluged with flowers.

A charming recital was that given by David and Clara Mannes at the Twentieth Century Club, Monday afternoon, March 17. It was the first appearance here of these sterling artists and the beauty of their ensemble work was duly appreciated, especially in the G Major Grieg Sonata and the Wolf-Ferrari A Minor Sonata.

F. H. H.

"GODDESS OF SONG" TITLE FOR MME. RIDER-KELSEY

**Critic Finds Historic Parallel for
Soprano's Artistic Capture of
Trojans**



—Copyright
E. F. Foley.

Mme. Corinne Rider-Kelsey, Soprano

Troy, N. Y., March 20.—Like Helen of old, Mme. Corinne Rider-Kelsey has completely captivated the Trojans, but these are the Trojans of Troy, N. Y., not of ancient Greece, and the capture has been more artistic and less "militant" than that of the beautiful war-inspiring heroine. Mme. Rider-Kelsey is less Spartan in her proclivities, less "militant" in her conduct than the historic goddess and is satisfied with being a goddess of song. At least she ought to be, for a goddess of song she surely is, and her quiet, unassuming manner, both on and off the stage, would not indicate any striving after something extraneous or artificial. She took the town by storm last week at the head of a brilliant array of artistic forces and her triumph was noteworthy. Her success was so stimulating and pronounced—and this was the seventh time she has sung in Troy—that a committee waited upon her after the concert for the purpose of ascertaining the earliest possible date she could give them for another event. By telegraphing to New York they learned that April 9 was the only available date and it was immediately decided to arrange an appearance at that time.

The concert on April 9 will be Mme.

MUNICH JOY IN FREMSTAD ENGAGEMENT

Metropolitan Soprano to Sing at Next Summer's Festival—Song Recitals by Mme. Morena and Mme. Cahier

Bureau of Musical America,
Prinz Ludwig Strasse
Munich, March 10, 1913.

YESTERDAY afternoon the newspapers announced that Olive Fremstad had been engaged to sing *Brünnhilde* and *Isolde* at this Summer's festival performances. It is no exaggeration to say that by night little else was talked about. Ten years ago the Only Olive sang contralto rôles at the Hoftheater and the musical Münchener can never forget her *Carman*. Indeed, to-day if you mention her name to him, he is likely to say, "Carman" and "Medrobidan"—the former word always accompanied by a sigh and his pronunciation of the name of our great opera house usually sounding suspiciously like an oath.

Two song recitals more than ordinarily interesting took place within a week. On Sunday that of Frau Morena attracted to the Odeon, the largest concert hall in town, an audience that crowded it very uncomfortably. The gifted soprano is a tremendous favorite here. On Sunday she was in very good voice, and while in some *lieder* the style and manner of the operatic artist were a little too much in evidence, many of her numbers—notably the "five poems" by Wagner, Wolf's "Forsaken Girl" and Ernst Boche's "The Ocean's Strand"—were interpreted quite faultlessly.

A large audience likewise greeted Mme. Charles Cahier at the Four Seasons last night. The American diva with the French name and the Swedish husband is always heard with pleasure, whether on the lyric stage or on the concert platform, for she is equally at home on both. Her technique, her taste, her temperament, put to the service of a beautiful voice, easily enable her to express even to the most subtle nuance the powerful, dramatic accents of Wagner, the intimacy of Brahms or the exquisite lyricism of Schubert.

On Mme. Cahier's program were printed tributes paid to her by European critics and musicians, some of which I herewith translate: "She is the greatest artist whom I have heard in the course of my long life, for she can do everything," Edward Grieg; "Mme. Cahier's engagement enables me to secure for the Hofoper an artist for whom I have for five years sought in vain," Gustav Miller; "a great incomparable artist," Arthur Nikisch; "the noble contralto, whose soulfulness is as appealing as her technique of singing is admirable," Bruno Walter; "the contralto of contraltos," Dr. Robert Louis; "she is a very, very great artist with a golden voice," Saint-Saëns; "a fabulous artist," Arthur Bodanzky. After consoling herself with these the singer, when next she appears in New York, may exultantly exclaim: "Oh, Henderson, where is thy sting! Oh, Krehbiel, where is thy victory!"

The Barth Madrigal Society, of Berlin, appeared here for the first time in several years on Thursday night and its concert was as unique as it was delightful. The nine voices of which it is composed—five women, four men—are not of unusual quality, but Arthur Barth, an authority on music of the olden time, has trained them in the art of singing *a capella*, with such remarkable thoroughness that the results attained are very unusual indeed. I cannot imagine greater precision, finer delicacy in shading or a more intimate acquaintance with the character of the works rendered. Very remarkable, also, was the enunciation, which seemed equally clear, expressive and elegant, whether the language was Latin, as in the compositions of Gabriel, Orlando di Lasso and Vecchi, Italian in those of Gesualdo and Leoni, French in those of Certon and de Wert, and in those by Isaak, Haiden, Hassler and other German masters of the fifteenth and sixteenth centuries.

JACQUES MAYER.

Rider-Kelsey's eighth appearance in Troy within seven years. Trojans are looking forward with the greatest possible pleasure to her return and are trying to secure Claude Cunningham for the same date.

H. W. A.

AIDE TO PROMINENT ARTISTS

**Mrs. Florence L. Wessell "at the Piano"
in Several Important Recitals**

Mrs. Florence L. Wessell, the New York coach and accompanist, figured effectively in two recent New York programs, playing the accompaniments in the Bramhall Tuesday Salon on March 4, at the Ritz-Carlton, and on March 5 at a musicale given by Mrs. Flagler at the Waldorf-Astoria. She also played accompaniments recently for Margaret Keyes, the American contralto, of the Chicago-Philadelphia Opera Company, at a recital at Schenectady, N. Y., as well for Bonarios Grimsen, the popular violinist, at Pittsburgh, Pa. Mrs. Wessell has also been the accompanist in a number of private musicales at the homes of persons prominent in society.

Mrs. Stanley Gifford, who has coached operatic rôles with Mrs. Wessell for a number of years, will enter the operatic field shortly. Mrs. Lelia Joel Hulse, con-

tralto, who was recently soloist with the Russian Symphony Orchestra, has accepted a position with the Methodist Church of Stamford, Conn. Mrs. Hulse has been studying for the past year with Mrs. Wessell. Mrs. Lorene Rogers-Wells, who has been coaching operatic rôles for some time with Mrs. Wessell, will sail on April 29 for study in Italy.

Sembrich Pleases Rochester Audience

ROCHESTER, N. Y., March 17.—Mme. Marcella Sembrich gave a concert at Convention Hall, in which she was assisted by Frank LaForge, her noted accompanist, and Gutia Casini, a Russian cellist. Mme. Sembrich sang a group of German songs, the Recitative and Aria from the opera "Ernani," by Verdi, and a group of French and English songs, to which program she graciously added several encores. She was in excellent form. Mr. LaForge shared the honors of the evening with Mme. Sembrich and Mr. Casini also gave much pleasure.

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PHILADELPHIA, March 15.—Philadelphians are aware that the city's high rank among the country's music centers is largely due to the success of the Philadelphia Orchestra, under the leadership of such noted musicians as Scheel, Pohlig and Stokowski, and to the establishment here of grand opera as a permanent institution, but they are apt to forget that the music schools have had a large share in this progress. Notable work in this regard has been done, for instance, by the Coombs Conservatory of Music, which was founded in 1885 by Gilbert Raymond Coombs.

Owing to its affiliation with the Music Department of the University of Pennsylvania, something like thirteen hundred persons receive instruction in the various branches of music each season, the pupils of either institution enjoying all the privileges and advantages of both. Mr. Coombs, the director of the Conservatory, who has long been favorably known as pianist, conductor and composer, has charge of the piano department and takes a supervising interest in all the numerous branches of the school, with him being associated such prominent instructors as Dr. Hugh A. Clark, Henry Schradieck, C. M. Schmitz and Stanley Addicks, with a large staff of carefully selected assistants.

The Coombs Conservatory offers a particular advantage to the students who come

from afar, a special feature being the dormitories for young women, which offer a comfortable and homelike place of residence, directly under the care of the faculty. Desirable boarding places also are secured for young men. Numerous lessons, practice and recital rooms, library, recreation rooms and a dance hall are provided, and pupils are given special privileges in the way of attendance at the concerts of the Philadelphia Orchestra, grand opera at the Metropolitan, and many of the leading musical events throughout the season.

All branches of music are taught, from piano, violin, singing, harmony and composition, to piano tuning and the most practical things connected with the art, nothing that is essential to a complete musical education being lacking. The conservatory also numbers among its features a large pupils' symphony orchestra, in which players of various instruments may gain practical experience under a skilled conductor and the public performance classes are designed to give the novice poise and ease in appearance before an audience. There also is conducted a musical bureau, through which engagements are secured for graduates and advanced pupils, without commission. A complete musical library is at all times at the disposal of attendants of the school, and free lectures on all the phases of musical art are of frequent occurrence.

A. L. T.

ATTACHMENT FOR CAVALIERI

Served at End of Providence Concert and Prima Donna Pays

PROVIDENCE, March 22.—At the close of her concert at the Providence Opera House Tuesday afternoon, Lina Cavalieri was served on the stage with a writ of attachment upon her wardrobe and also upon her share of the box office receipts for the afternoon by Sheriff Herman Paster, who represented W. F. A. Engel, proprietor of a Springfield, Mass., theater. The amount of the claim was \$294.75, which Mr. Engel alleged covered the expenses incurred by him through the breaking of a contract. After much argument by the prima donna, she finally paid the amount of the claim and her clothing was released from the attachment.

The concert given by Mme. Cavalieri and Lucien Muratore, the tenor, drew a large audience to the Opera House. The artists were assisted by Edouard Tournon, pianist, who, besides being an able accompanist, played several solos, which included his own composition, Valse in E.

Mme. Cavalieri sang Neapolitan songs in a charming manner and added to the delight of her vocal efforts by her attractive Neapolitan costumes, making a beautiful stage picture. As *Manon*, in the duet from "Manon" in the Saint Sulpice scene she was exquisite, singing with intelligence and with a pure voice of splendid quality that delighted the audience. In the final number, the last of act of "Carmen," her acting and singing were superb, and both artists were recalled again and again. M. Muratore, who was heard here for the first time, proved himself an artist of the highest rank.

G. F. H.

Autumn Hall Sues Husband for Non-Support

ERIE, Pa., March 21.—Autumn Hall, violinist, and the wife of the millionaire, John S. Curtis, treasurer of the United States Horseshoe Company, has sworn out a warrant for the arrest of her husband on the ground of non-support. Advertisements which had been inserted in newspapers previous to Mrs. Curtis's going unexpectedly into vaudeville indicate that Curtis's defense will be to the effect that his wife had left his bed and board. "You will discover later the reason I left," says Mrs. Curtis. The couple were married on November 29, 1911, the bride being the daughter of Mr. and Mrs. F. Leonard Hall of this city. The case will probably be heard at the May term of court. Mrs. Curtis, as Autumn Hall, is widely known in the concert world.

Ysaye's Final New York Recital

Eugen Ysaye, the celebrated Belgian violinist, will make his farewell New York appearance at Carnegie Hall on April 13 in a recital, in which he will be assisted by Camille Decreus, pianist.

TEATRO MALIBRAN PASSES

Cne of Italy's Oldest Opera Houses in Its Last Days in Venice

ROME, March 4.—The present season will see the end of the old Teatro Malibran at Venice, one of the oldest theaters and opera houses in Italy. In 1677 a fire destroyed the famous old Palace where Marco Polo had been welcomed back on his return from his voyages of discovery in Asia. The ground area was bought by Gian Carlo Grimani and his brother, the Abbé Vincenzo. Up to that time it had been the custom to perform all theatrical spectacles in the spacious courtyards of the palaces of the nobles or in convents. The brothers Grimani decided to build a theater on the vacant area. Records show that the theater rose as if by enchantment. The building surpassed every conception in architectural richness and decorative splendor.

The Teatro San Giovanni Chrisostomo, as it was then called, was inaugurated in 1678 with "Vespasiano," a musical drama by Pallavicini, which had an enormous success. For fifty years it was the principal theater in Venice until in 1732 the Fenice was built and took the first place. Later the Chrisostomo regained its position under the direction of Salvatore Fabbricheri, who, although a splendid comedian, knew how to cater to the artistic tastes of the music-loving Venetians. In 1834 the theater was rechristened Malibran to commemorate the generosity of that wonderful artist who sang there for two nights and handed her fees to the syndicate for distribution among the poor of Venice.

For several decades past the Malibran has been in the second rank of Venetian theaters and descended to offering hospitality to very second-rate operetta companies. *Sic transit.*

J. A. S. P.

Adamowski Trio Again Delights Providence Audience

PROVIDENCE, March 20.—The Adamowski Trio, consisting of Mme. Szumowska, piano; T. Adamowski, violin, and J. Adamowski, violoncello, gave the second of two concerts on Monday afternoon under the auspices of the Colonial Dames of Rhode Island. The program was well calculated to show each of the artists to the best advantage. The work of the Trio was as artistic and brilliant as usual and thoroughly enjoyed by the large audience. Mme. Szumowska played her piano selections with grace and charm and proved herself a true exponent of Chopin by her delightful rendition of the Nocturne and the ever-pleasing Valse Brillante. T. Adamowski gave a fine exhibition of technique in his two solos for the violin and his second number, the Pavane, Couperin-Kreisler, was especially pleasing. The artists were obliged to add to the program and at the close they were recalled again and again.

G. F. H.

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MILAN IS COLD TO NEW BALLET, "SIAMA"

Presented with "Cavalleria," which
Also Fails in Arousing Old-time
Enthusiasm

Bureau of Musical America,
Via San Maria Fulcorina,
Milan, March 12, 1913.

"CAVALLERIA RUSTICANA" is no longer one of those operas that can obtain a great success at the Scala unless it is excellently executed. Last evening its success was not very marked. There was not lacking applause at each curtain and at the end. De Muro and Garibaldi and Maestro Serafin were called before the curtain. But there was an unmistakable chill in the air. Great things had been expected of De Muro, an excellent tenor, who did not prove an excellent interpreter of *Turiddu*. The part of *San-tuzza* is not best suited for the voice of Garibaldi. The baritone, Oliva, was an average *Alfio*, and Bertazzoli a fairly good *Lola*. The chorus was excellent, as was also the orchestra. At the general rehearsal of the opera it appeared to many that Maestro Serafin conducted with great care, but that he ought to give greater vivacity of movement and color in certain parts.

After "Cavalleria" we had the new ballet in two acts and four pictures, entitled "Siama," by Nicola Guerra, with music by Ivan Hüvos. This ballet had a complete success at Buda-Pesth. Last evening, however, it got a very cold reception. The music is not varied in rhythm and color, but it is flowing and written with taste and never trivial. The ballet is a pompous exhibition that merits perhaps at least one visit.

The artists of the Nastrucci Quartet last evening gave a concert in the Hall of the Royal Conservatoire under auspices of the Society of the Friends of Music. Out of three pieces on the program two were new to the Milan public. The audience greatly appreciated this. Some evenings ago there was another concert given by the same society of the Friends of Music, with the Quartet Polo, which was a success for the execution of an unpublished number of Boccherini and a new work by Glière. Last evening the Quartet Nastrucci had a not less brilliant success for its performance of the second Sestetto by Brahms, and the Quartet in D Minor by Roger-Ducasse.

Another successful concert organized by the Society of the Friends of Music at the Conservatoire engaged Signorina Abbe Colombo, singer, and Signorina Giuseppina Zanoni, pianist.

A fairly numerous audience in the circles and stalls and very large one in the

gallery yesterday displayed much enthusiasm for the violinist von Vescey, who has returned to us after two years' absence. His technic and interpretative gifts were splendidly revealed.

A. PONCHIELLI.

UNIQUE LECTURE-RECITAL

Minna D. Kühn Gives Interesting Program of Irish Folk-Songs

"THE Harpers and Bards" and "The Renaissance of Irish Music" were the subjects of an entertaining lecture-recital given *en costume* by Minna D. Kühn in the Auditorium of the Curtis High School in Staten Island recently. Miss



Minna D. Kühn

Kühn, a thorough student of folk lore and folk-song, has met with signal success in these programs and on this occasion her exposition proved of exceptional interest. Her vocal gifts, charming stage presence and intimate acquaintance with her subject contributed to an enjoyable program. Miss Kühn was assisted by Frances Gould in illustrations upon the piano of old harp tunes, battle marches and dance music, as well as in accompaniment of the songs, which were all finely rendered.

Miss Kühn is a pupil of Ada Soder Hueck, the New York teacher, to whom she gives credit for much of her success as a singer.

Dagmar de C. Rubner Gives Piano Recital in Washington

WASHINGTON, D. C., March 9.—Dagmar de C. Rubner, the young New York pianist, appeared at Mrs. Kate Wilson Greene's Lenten tea at the New Willard Hotel on March 6. Miss Rubner, who has been heard here before with success, presented a program of unusual interest, containing the first movement of Glazounow's Sonata in B Flat Minor, Chopin's F Major Ballade and Third Scherzo, two Rachmaninoff Preludes and his "Polichinelle" and a group comprising a Brahms Intermezzo, a Debussy Arabesque, Ravel's "La Valse des Cloches" and Courtland Palmer's Prelude in D Minor.

In her performance the pianist again showed herself the possessor of notable qualifications, her playing being thoroughly artistic, her technic finished and her conception of the various works temperamental. She was applauded insistently by her hearers and obliged to add extras to her regular list.

LOS ANGELES LIKED "NATOMA" THE BEST

Biggest Audiences for Victor Herbert's Opera in Season of
Chicago Company

LOS ANGELES, March 17.—With a repetition of "Natoma" the Chicago Opera Company closed its week in Los Angeles. It was a big conundrum as to whether the venture could be made to pay, and a guarantee fund of \$62,000 was put up by interested citizens to secure the engagement. But it did pay and left a slight balance for Manager L. E. Behymer, who worked hard to make it a success.

Had it not been for the one day trip to San Diego—which town did not turn out audience enough to pay the carfare of the company—and the Sunday afternoon concert here, there would have been a fair profit on the engagement. Los Angeles is having its own series of Sunday afternoon concerts by the People's Orchestra in the house where the opera was given and the city stood by its own, giving the local concert the second best audience of the season.

Considerable criticism was caused by the action of the Music Teachers' Association in sending out postal cards urging the recipients to attend the local concert and "keep their money at home," which it must be admitted was a very ungracious thing to do, though evidently successful. A good many of the music teachers did not sanction this method of securing success.

Wagner music dramas do not have the greatest drawing powers in Los Angeles, as proved by the fact that the smallest audiences of the engagement attended the performances of "Die Walküre" and "Tristan und Isolde." And yet this city gave an immense audience to "Parsifal" seven years ago. "Natoma" was the best drawing card of the recent engagement.

Fifth of the local series of symphony concerts, under Harley Hamilton, was given Friday to a moderate audience at the Auditorium. Mrs. Hortense Paulsen was billed as soloist, but at the last minute sent notice that a severe cold would not permit of her appearance. However, the program was long and interesting and included the Goldmark "Rustic Wedding" Symphony (using eight of the twelve variations in the first movement), the Beethoven "Fidelio" Overture and Victor Herbert's "Irish Rhapsodie." In all of these the orchestra did excellent work. There remains but one concert before Mr. Hamilton's resignation takes effect, closing his sixteenth year as conductor of this orchestra.

The Lyric Club of ninety women, under J. B. Poulin, gave a good program Thursday night at the Auditorium. Three local composers, members of the club, Mmes. Conklin and Jamison and Miss Peycke, were represented by choruses. Mmes. Robert Smith, Paul Zobelein and Miss Grace Keller were the soloists. The audience was large and patient, waiting until 9 o'clock for a beginning.

The Woman's Orchestra, under Harley Hamilton, gave a program at Blanchard Hall last week, in which Beethoven's Eighth Symphony was the main number. The first hearing of any of Friml's "Fire-fly" music was offered also. Mr. Friml will leave at once for New York to continue his opera composition.

Fifth of its concerts of chamber music was given by the Brahms Quintet Saturday night at Blanchard Hall. The numbers were the Brahms Piano Quartet in G Minor, the Godard Trio, op. 72, and a reading of the "Witch Song" given by Mrs. Frankel, with accompaniment of

strings. The quintet is doing its best work this season, and is well supported.

Best of the numbers given by the People's Orchestra Sunday afternoon was the "Rienzi" Overture, which was played by Mr. Lebegott's band with excellent spirit—and the echo of the fine orchestral work of the Chicago Orchestra was hardly out of the house, too. Also, a number by Mr. Koopman, member of the orchestra, was played and the "Semiramide" Overture. The soloists were Bessie Fuhrer, violin-cellist, and J. P. Dupuy, tenor, in "Car-men" and "Bohemian Girl" songs.

W. F. G.

OVATION AT FIRST HEARING

Elman's Playing Causes a Demand for
Many Encores in Salt Lake City

SALT LAKE CITY, March 12.—Mischa Elman, the Russian violinist, appeared in concert on March 8 under the local management of W. S. Bassett. It was the artist's first appearance here and he was enthusiastically received by a large audience. He played a program that had much variety, including the Beethoven Sonata in F Major and the Ernst Concerto in F Sharp Minor, which brought forth such a round of applause that the artist was forced to respond to an encore, the "Chanson et Pavane" by Couperin.

His playing of the Saint-Saëns Rondo Capriccioso called forth a storm of applause. A number of particular interest was his own arrangement of the Sammartini "Love Song." The audience found good cause for enthusiasm in a remarkable performance of the "Zigeunerweisen," by Sarasate. Mr. Elman played with wonderful purity of intonation, singing quality and a display of wonderful technic and brilliancy. His ovation was so great that he was forced to respond with five encores. Percy Kahn, at the piano, created no small amount of enthusiasm for his artistic accompaniments.

Last Tuesday evening the Salt Lake Quintet closed its series of chamber music concerts, which have been largely educational.

Z. A. S.

ALICE ZEPPILLI TO WED

Will Become Wife of Chicago Opera
Company's First 'Cellist in May

Alice Zeppilli, the operatic prima donna, is to be married in May to G. Alberghini, the first 'cellist of the Chicago-Philadelphia Opera Company, which is now in San Francisco. Miss Zeppilli announced the engagement last week in New York, where she is to sing the rôle of *Mimosa San* in the revival of "The Geisha," and Mr. Alberghini, in San Francisco, expressed pleasure that Miss Zeppilli had made the announcement and said that he would be in New York immediately after the tour of the Chicago company.

Miss Zeppilli was until recently prima donna soprano with the Chicago-Philadelphia company, but met her future husband in Monte Carlo, which is her home.

Mary Hissem de Moss's Engagements

Mary Hissem de Moss has been engaged as soloist with the Fortnightly Club of Philadelphia on April 30 and will appear in Boston on May 1.



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ROME HEARS ITS SECOND PRIZE OPERA

"Legend of Seven Towers," by Alberto Gasco, Suffers from a Poor Libretto—Rossetti Paintings Its Inspiration—Patti Talks of Opera and Singers

Bureau of Musical America,
 Piazza San Silvestro,
 Rome, March 4, 1913.

"L A Legenda della Sette Torre" ("The Legend of the Seven Towers"), the second of the winning prize operas in the Rome municipal competition, was given to-night for the first time at the Costanzi Theater. The composer of the opera is Alberto Gasco, the music critic of the *Tribuna*. He is not unknown as a composer, having already presented to the world a voluptuous Quartet for strings, descriptive of the sensuous feelings of a young man viewing for the first time Giorgione's picture, "The Sleeping Venus." For the libretto of his opera he has also gone to the picture gallery and chosen the theme of two of Dante Gabriel Rossetti's Pre-Raphaelite paintings, "The Tune of Seven Towers" and "Bonifacio's Mistress." In the first scene *Renata* tells of the death which is awaiting her in her castle on the Tyrrhenian coast. She is the last of seven sisters, of whom fate has decreed that one must die each Spring. *Fazio*, the young painter, who loves *Renata*, tries to comfort her and tells her that he has sent for a famous astrologer, who shall change her destiny. But the astrologer—Mastro Guitelmo—can do nothing. From across the seas *Renata* picks out the galley on which the body of the last sister to die is lying, coming to fetch her, and then sings her swan song and dies.

When the curtain rises on the opening of the first scene, the actors represent an exact copy of the first picture, "The Tune of the Seven Towers," and when the curtain falls at the close of the short opera they are grouped as in "Bonifacio's Mistress."

Unfortunately, the libretto spoils the work. Oscar Schanzer, the librettist, gives the composer no chance. The actors are immovable, like so many gramophones singing. *Renata* might have been dead long before the close of the piece for all the signs of life she gives. *Fazio's* expressions of sympathy are far from active. No amount of beautiful music could hope to win out against such disadvantages. But Gasco has not totally failed. His setting is tuneful and shows a perfection of technique to be expected from a critic of his standing. Signorina Gilda della Rizza made the best she could of a tiresome part as *Renata*, and was ably seconded by the tenor, Tacconi, as *Fazio*. Gasco should have written a cantata, not an opera, to this libretto.

One of the principal supporters of art in Rome is the "Syndicate of Correspondents of the Press." It manages the Carnival, arranges exhibitions, dowers young girls, patronizes artists, commemorates musicians, etc. Each year it exhumes one of the lesser known works of one of the great composers and stages it at the Costanzi. This year it has chosen "Linda di Chamounix," by Donizetti, and the gala performance will be given on Friday night in the presence of royalty. Rosina Storchio has been brought from Naples to take the part of *Linda*, and Giuseppe de Lucca, from Trieste, as *Anton von Sival*. "Linda di Chamounix" was produced at Vienna in 1842, and is one of the many works of Donizetti which have never been produced in England or America. The last time that it was played in Rome was in 1891.

Augusteo Concerts

Enrico Bossi is one of Italy's leading organists, besides being a composer and conductor of no mean rank. It was, therefore, natural that the Augusteo should be crowded last Sunday, for Romans are ultra-patriotic, and no musician of their own nationality need fear an unfavorable reception. Enrico Bossi was at the organ, and his son, Renzo, presided over the orchestra. The program opened with one of his own compositions, "Sposalizio," for strings, harp and organ, in which the insinuating melody emphasizes in a peculiar manner the mystic rites of the marriage service. This was followed by the *Toccata and Fuga*, by Sebastian Bach; "La jeune fille aux cheveux de lin," from the *Préludes* of Debussy, and transcribed for the organ by Noche; the *Finale* by César

Franck, and a charming Flemish folk-song, "Aria popolare del paese di Ath," harmonized by Gervaeert. The second part of the program was dedicated by Bossi entirely to his own compositions. "Intermezzi Goldoniani," the best known of Bossi's work, was enthusiastically received, and his "Serenatina" and "Gagliardi" were loudly applauded for the richness of the orchestral effects. The last piece was a Concert Piece which was coldly received.

Lina Spera last week gave a violin recital at the Sala Verdi. Miss Spera is well known in Rome, as for two years past she has appeared at the annual concert given at the Augusteo by the prize-winning pupils of the *Accademia Cecilia*. Much should be heard of this young artiste in the near future. At the Sala Maddaloni, on the same day, Antoinette Webb-James, pianist, and Marie Teresa Cannetoli, violinist, gave a concert. The two ladies have just completed a successful tour through Austria and northern Italy.

Franz von Vecsey, although announced for only one concert, has now given three in Rome in the last fifteen days. At the second concert in the Costanzi he gave "Sinfonia Spagnuola," by Lalo; "Ronde des Lutins," Bazzini; Chopin's "Nocturne," and the famous "Fantasie de Faust," by Wieniawski. At his third and final concert the program was Concerto, dedicated to F. von Vecsey, by Sibelius; "Racconto Appassionato," by Vecsey; "Valse Capriccio," by Wieniawski; "Scherzo Tarantella," by Wieniawski; Bach's *Adagio* and *Fuga*, Paganini's *Concerto*. Needless to say, on each occasion the violinist was obliged to placate his audience with numerous encores.

"Violetta" of Yesterday Greets "Violetta" of To-day

The Baroness von Cederström, or, as she is better known, Adelina Patti, is spending the opening months of the Spring, as usual, in Rome. Although she has just passed her seventieth birthday, she takes the greatest interest in everything going on in the musical world, of which, after half a century of triumph, she is now but an onlooker. Hearing that Rosina Storchio was stopping in the same hotel, Adelina Patti sent her a note last week and asked her to take a cup of tea in her private apartment. And so the greatest *Violetta* of the past met the great *Violetta* of to-day. Patti told her guest that she followed with the greatest attention the development of Italian opera. The composers of to-day pay too little attention to the voices of the singers. They are content to write operas and find the singers afterwards. But, nevertheless, the Italian composers are, in Patti's estimation—and who can judge better?—still in the van. On the other hand, she thinks that singers are being rushed onto the stage before they are ready.

These views expressed by Patti are of particular interest because so many young Americans come to Italy and, after a few lessons with an Italian maestro, are given a debut (generally paid for) on an obscure Italian provincial stage. Perhaps they appear once, perhaps twice. Back they go to America with a bookful of newspaper clippings, thinking that they have mastered the art of opera singing!

The first opera house in Tripoli was inaugurated on Sunday last in the presence of the Governor-General and his staff. The piece produced was Lehar's "Eva."

J. F. SINCLAIR POOLEY.

Tollefsens Heard in Tonkünstler and Norwegian Concerts

Among the admired contributors to the Tonkünstler Society's program at Memorial Hall, Brooklyn, on March 4, were Mme. Schnabel-Tollefsen and Carl H. Tollefsen, who gave an eloquent reading to the Walter Rabl novelty, a Sonata in D Major. This artist couple also appeared on March 9 in the concert for the Norwegian Children's Home Association at the Norwegian Seamen's Church, Brooklyn.

John M. Spargur, conductor of the Seattle Philharmonic Orchestra, has been engaged to conduct a series of symphony concerts to be given by the management of the new Oregon Hotel in Portland.

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MILLIONAIRE CONTROL OF MUSIC AND DRAMA

By ROBERT GRAU

IN the annual Fall issue of MUSICAL AMERICA the writer contributed an article in which the theme was the part played by our men of great wealth in the uplift of grand opera and the viewpoint in the article was that the day may not be far off when the problems of music and the drama will be solved through stock and bond operations.

The spectacle of "grand opera common and preferred" as active securities in Wall Street may strike the lay reader as an amazing suggestion of modernism. Yet since the publication of the article referred to developments have come, fast and persistently, with everything to indicate that our multi-millionaires, who seem to have eliminated commercialism from the conduct of our opera houses, are really seeking to control the higher grade portion of the amusement output. For this inclination on their part few of us will express regret, for surely we have not forgotten that it is not so long ago that men of large affairs regarded the stage, from grand opera to the varieties, as wholly beneath their notice. Some of the men who are to-day passing checks of hundreds of thousands of dollars to remove competition from their operatic investments, were wont to refuse their co-operation to impresarios of other days on the ground that business rectitude and discipline were wholly lacking in their *modus operandi*.

If stock is taken of the present operations of such men as Otto H. Kahn, William K. Vanderbilt, Clarence Mackay, Eben D. Jordan and Edwin T. Stotesbury it will be found that they and their colleagues already assume larger responsibilities than any of the important producing factors in the field of the theater, though of course it is also true that owing to the tremendous prosperity prevailing at this time in all operative activities, financial loss is no longer feared. Profits, it is claimed, are not sought, but desirable dividends would be.

But the present operations of these are small indeed as compared with what is indicated for the immediate future through expressions which have come officially from the directorate of the Metropolitan Opera House.

In its refusal to grant Mr. Hammerstein's plea for permission to present grand opera in the vernacular, one who can read between the lines must have been impressed with the idea that the Metropolitan had a motive not expressly published. If opera in English would redound to the credit of Mr. Hammerstein why not to the Metropolitan? And if Hammerstein can see a chance for success, despite

the fact that he must erect a new opera house, why should not a company prosper which has several opera houses available and all of the material requisites for success? And as the rejection of Mr. Hammerstein's plea was accompanied by a promise to present opera in English, the season of 1913-14 should witness its advent either at the Metropolitan or in another establishment available to the directors.

We know that the Century Theater is to be occupied next season by two important undertakings. The confirmation of the report that Beerbohn Tree is to make several Shakespearian productions under the joint direction of the Metropolitan Opera Company, and the founders of the New Theater means that our wealthy citizens intend to present all that is great in music and the drama.

Another important undertaking in which these men have a large financial interest is the contemplated season of Russian ballets, also at the Century Theater, and rumor has it that Otto H. Kahn is himself now negotiating for the appearance here of the Imperial Opera Company of St. Petersburg. It is known that he is anxious to bring to America the complete organization of the Comédie Française, of Paris, truly a most commendable ambition, and one that could only be achieved by a display of public spirit such as undoubtedly provides the incentive in this instance.

Then we hear of the Chicago-Philadelphia Opera Company wishing to extend its New York season to two months, and lastly the founders of the New Theater are to meet again in the Spring of 1913 to discuss conditions anent the erection of what is to be called—I have heard—the Founders' Theater. This means that just as soon as the outlook is propitious the endowed playhouse will come forth with all the benefits resulting from the experience of the New Theater.

Verily, then one must not be regarded as wildly beside the mark if he is inclined to foresee the advent of "Grand opera (and drama) common and preferred," as active securities in our stock markets of to-morrow.

Violinist Telmanyi Evokes Berlin's Applause

BERLIN, March 3.—The second appearance this year of Emil Telmanyi, of the Hungarian Trio, as violin soloist, was the occasion for another full house in Blüthner Saal on Saturday. The young artist, who was assisted this time by the Blüthner Orchestra, most emphatically confirmed the excellent impression he had created in his first recital, in spite of the somewhat severe nature of the program—

Bruch's Concerto in G Minor, op. 26; Beethoven's Concerto in D Major, op. 61, and Lalo's Symphonie "Espagnole," op. 21. The cantilena passages especially were rendered in brilliant style, elegantly, persuasively and with fullness of temperament. The audience accorded Mr. Telmanyi unstinted applause. F. J. T.

DOROTHY TEMPLE IN EAST AGAIN, AFTER WESTERN CONQUESTS



Dorothy Temple, the Boston Soprano

BOSTON, March 15.—Dorothy Temple, the soprano, has returned from a very successful tour through the West, where she has been singing in recital and concert. She has filled twenty-two engagements in two months, and with her exquisite voice and personal charm has won many admirers between Chicago and the Pacific Coast.

Miss Temple has been singing in California, Arizona, New Mexico, Colorado, Kansas, Missouri and Indiana to enthusiastic audiences. At San Jose, Cal., she was the soloist at the first concert given by the new San Jose Orchestra, where she had an ovation, having nine recalls and giving several encores. Her arias were "Piangerò la sorte mia," Handel, and "Caro Nome," Verdi. Her interpretation and enunciation were pronounced faultless, whether in French, German, Italian or English.

At the Friday Morning Club in Los Angeles, the interest increased with each number of the program, and in her recitals at De Pauw University and Greencastle, Ind., her art again aroused admiration. Mary French was with Miss Temple during the whole trip, as an artistic accompanist.

Christine Miller in Lenten Musicales

Christine Miller recently appeared under the auspices of Mrs. Katie Wilson Greene in a series of morning lenten musicales at the New Willard in Washington, D. C., and at the Jefferson Hotel in Richmond, Va. The young contralto was greeted in each place by a large audience of prominent society women, and she created great enthusiasm. Charles Frederic Morse has also inaugurated such a series at the Pontchartrain in Detroit, with Miss Miller as the first artist presented. An enthusiastic mark of approval was placed on this innovation and Pittsburgh's charming contralto proved thoroughly delightful.

NORTHWEST TEACHERS TO FOREGATHER AT SEATTLE

Association to Hold Convention During Gala Period—Operas Presented in Oberndorfer-Faulkner Recitals

SEATTLE, WASH., March 15.—The Northwest Music Teachers' Association has selected Seattle as the Mecca for its convention this Summer and has planned to hold forth during the Potlatch celebration in July, when the prevailing excursion rates will make the city easily accessible. The organization has a membership of over 150 members and has done much in furthering musical interests in the Northwest.

Anne Shaw Faulkner and Marx Oberndorfer presented Wagner's "Ring of the Nibelungen" and Wolf-Ferrari's "Jewels of the Madonna" in their opera-musicales, given at the Press Club on Thursday and Friday evenings. The artists were highly successful in giving the listener a clear understanding of the opera presented. On Wednesday afternoon the artists appeared before the Music Study Club at the home of Mme. M. E. Vincent and gave Humperdinck's "Königskinder."

The Mendelssohn Male Chorus, David F. Davies, director, made its second appearance this season on Tuesday evening in a concert given under the auspices of the Seattle Teachers' Association. The chorus was assisted by Mrs. I. N. Ivey, contralto, and Stanislaus Bem, 'cellist. The offerings of the chorus included Foote's "Bedouin Song," Kirch's "Awake, Awake," Korch's "A Song for the Girl I Love," for 'cello and chorus, and numbers by De Rille, Cole and Richter. The chorus was in excellent form and obtained fine results in each number. Mr. Bem gave a fine account of himself in a Schubert-Servais "Fantasie" and shorter numbers by Popper and Gabriel-Marie. Mrs. Ivey was heard to good advantage in songs by Hildach, Schumann and Coleridge-Taylor. Mrs. W. R. Scott and Romayne Hunkins were the accompanists.

Jessie Nash Stover, soprano; Max Donner, violinist; Mabel Cliff, pianist, and Mrs. Bruce Fitzgerald Morgan, soprano, gave the program of the monthly concert of the Ladies' Musical Club on Monday afternoon. Mrs. Stover was most artistic in her singing of a group of songs by American composers which represented the works of La Forge, Rummel and Mary Turner Salter. Mr. Donner played Tartini's "Suite Ancienne," Sarasate's "Zigeunerweisen" and numbers by Dvorak and Chopin-Wilhelmi, with admirable style and finish. Mrs. Morgan sang an interesting cycle by Liza Lehmann, "The Life of a Rose," in which she was most successful. Mabel Cliff was heard in a Chopin group, including Nocturne, Etude and Ballade. C. P.

Oberlin Trio Plays New Sonata by Enrico Bossi

OBERLIN, O., March 14.—Professors Franz Kohler, Friedrich Goerner and Wm. K. Breckenridge gave a most delightful program of chamber music last Tuesday evening. The trio represented were the first movement of the Brahms, op. 40, and the last two movements of the Trio, op. 29, by Vincent d'Indy. This was originally written for clarinet, 'cello and piano, but the clarinet part suits the violin admirably both in style and range, and the Trio, which was splendidly played, left a deep impression. Professor Goerner also played the Grieg A Minor Sonata for 'cello and piano, and Professor Kohler introduced to an Oberlin audience for the first time a charming new Sonata, for violin and piano, by Enrico Bossi. It was full of melodic interest and held the audience by its vital rhythmic strength. The "Scherzoso" was particularly captivating in its unusual rhythms. Professors Kohler and Goerner are comparatively new additions to the Conservatory faculty. Mr. Kohler was the former concertmeister of the Pittsburgh Orchestra and Mr. Goerner the principal 'cellist.

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NEW MUSIC—VOCAL AND INSTRUMENTAL

A FEW years ago any sonata from an American composer would have attracted attention. Nowadays, if it is going to attract attention it must be of more than ordinarily striking character. It is because this is the case with John Alden Carpenter's Sonata* for violin and piano that it has already, in its brief published existence, commanded the attention which it has.

The sonata is a testimony to many things. It is a testimony not only of the vision and inventive capacity of the American composer, but of his technique as well, that quality of which, at its best, many persons have long despaired in America. It is a striking testimony to the fullness of our national assimilative opportunity. Any American who by this time has not assimilated the best of all the other European schools, besides the German, is twenty years behind the times and will with difficulty catch up with his leading fellow-countrymen. It is also a testimony to the publishers' willingness to print works of a very advanced character. As clearly as this work shows modern French influence it shows no less strongly its American origin and influence, particularly in the extraordinary freedom exhibited in the nature of the thematic material, which ranges from the Haydnian through the Schumannian, the Gallic ultra-modern, down to the chants of the American Indian. All these and many more significant influences have been blended together in the melting-pot of the American consciousness and have come out in a singularly well-formed, unified style.

The first movement begins with a lyrical theme of easy grace, not remote in feeling from the first theme of Grieg's violin and piano sonata in F. This first theme ap-

pears to have been derived, from the evidence of its opening notes and their subsequent employment, from the Omaha Indian melody known as the "Old Man's Love Song." A subsidiary motive, which later becomes very important, leads to a second theme, stated by piano alone, of combined warmth and subtlety. The working out from the harmonic standpoint presents not only a thorough grasp of the new scheme of harmony given to us by the French, but a capacity for original invention in the same field. The composer has given as much thought to thematic development as to harmonic color, and the movement closes quietly after a powerful descending climax.

The second movement, *allegro*, reveals a mind almost uncannily awakened to the extraordinarily wide range of influences and opportunities which exist for the open-minded composer of a New World without prejudices or traditions. While a new personality stands forth in this movement one feels that without Schumann, César Franck, Schubert, Mozart, Bach, ragtime and John Carpenter, it would have never come into existence. Its main sections are vigorous and spirited, while it contains a middle section of unusual charm and grace in a strongly contrasted rhythm.

The third movement is a *Largo mistico*. Mr. Carpenter has in this movement shown himself a harmonist of remarkable imagination and attainments. In his theme for the movement the composer may have had no thought of borrowing from Indian songs, but it nevertheless strongly suggests, both in rhythm and contour, certain of the more somber of the Indian chants. The harmonic scheme is akin to that of César Franck, but is at the same time inventive and fresh. Another theme of rare and fragrant sentiment appears in this movement, to be enlarged upon again in the fourth movement. It here forms an admirable contrast, in its lyrical sweetness, to the somber mystery of the rest of the movement.

The fourth movement, *presto giocoso*, while presenting a new and striking theme wholly diatonic in its intervals, leans for its structure more heavily upon the employment of themes from the earlier movements than is the case with most composers who have appreciated the unifying power of this now widely accepted modern device. It should be said that there is another new theme in this movement which the fancy of the composer has cast in a form as far from the diatonic sequence of intervals as could well be conceived. The entire sonata is full of such subtle artistic *coups* as this, too numerous to mention, which bespeak a mind singularly alert to artistic values. After a wild plunge of harmonies, the sonata ends very broadly on the opening theme of the first movement, with a masterly piece of dissonant daring in the final cadence.

The violin part is fluent and well written throughout, although conceived with no intent to display the instrument. The thematic complexity of the work may have served to give the violin part a somewhat broken-up aspect at times, but as the work requires intimacy and sensitiveness in its performance, with much attention to its alternating moods and rhythms, rather than continuous rhythmic dash, this fact may not appear as a deficiency in the performance.

The work should be studied by every violinist of parts, by every American pianist and composer, and after a thorough study should be given a wide hearing.

A. F.

THE Breitkopf & Härtel press issues William Henry Humiston's "A Southern Fantasy," an original orchestral work, in piano reduction, the arrangement having been made by the composer. This work, which has been played several times in New York (the most recent being the performance last Fall by the People's Symphony Orchestra, the composer conducting), is one of the most admirable orchestral pieces by contemporary American musicians.

As its title indicates it is replete with the coloring of the South, and its broad, flowing melody which is first presented alone

"A SOUTHERN FANTASY." For the Pianoforte. After the Orchestral Work of the Same Name. By William Henry Humiston. Published by Breitkopf and Härtel, New York. Price, 75 cents.

and later in counterpoint with a variant of Foster's "Angelina Baker," has the lilting rhythmic swing of negro folk-song, constructed so ingeniously that one might on first hearing think it a true song of the negro.

Mr. Humiston has made the arrangement for piano solo with much success, making the part one from which a general idea of the instrumental coloring may be gotten. It is "cued up" with discretion.

* * *

GEORGE B. NEVIN has written a charming part-song in his Madrigal for mixed voices, recently issued by the Boston Music Company. It is a setting of Thomas Weelkes's familiar poem, "In Pride of May" and in doing it Mr. Nevin has been unusually successful.

To set a poem of this type successfully one must create the atmosphere of Elizabethan times. This Mr. Nevin has done and the result is a capital part-song, one that cannot fail to appeal to choral-conductors. It may be sung *a capella* or accompanied. The part writing is good and strong, and since the parts are never divided it may be sung as a quartet or as a chorus.

* * *

THERE is a melodic interest in a new song, "The Splendor of Thine Eyes" by Edith Rowena Noyes, a name new to the composer's list. It is straightforward in design and unaffected and works up to a considerable climax on the final page, over a series of repeated triplets, a method that seems to many an efficient way of suggesting emotional agitation.

Two piano compositions by the same composer are also to hand. They are "Versailles," subtitled "Romance of Marie Antoinette" and "Venezia," which is a tonal suggestion of sunrise. The first is a *salon* piece of average quality, but the second arrests the attention. The composer has here attempted, and with a fair degree of success, to work in the field of the modern impressionist and has selected, of course, the idiom of modern France. There is some atmosphere, to be sure, in this arpeggiating of augmented triads, and they have an effect, to be sure. But could they not just as well be taken to suggest "Sunrise (or 'Sunset,' for that matter) in Naples or San Francisco?"

Neither of the piano pieces is difficult of execution.

* * *

LANDON RONALD is to be congratulated on having put to his credit two songs called "The Reason" and "Roses Red in the Garden," which atone for many of the miserable ballads which he has given to the indulgent public in late years.

"The Reason" is the lesser of the two but it has a passionate melodic flow, nice harmonies and works up to its climax with force and power. It is of "Roses Red in the Garden" that one must speak. Tossing to the winds all idea of "getting them," as the phrase goes, Mr. Ronald has taken a simple melody and handled it quite in the fashion of the art-song. Nothing that he has written to date is more finely grained, nothing is more subtle and freer from the bombastic and pretentious melody of the balladist-composer. It is a very high standard that Mr. Ronald sets in this song and we shall expect him to cling to it faithfully in his future work. If reports be true Mr. Ronald is much too fine a musician to stoop any more to the "tickling of the ears" of that public that applauds all songs ending on high notes and all that wallow in sentimental heroic twaddle.

Both songs are to be had for high and low voice.

"MADRIGAL. Part-Song for Mixed Voices. By George B. Nevin. Published by the Boston Music Company, Boston, Mass. Price, 15 cents.

"THE SPLENDOR OF THINE EYES." Song for a Medium Voice. By Edith Rowena Noyes. Price, 60 cents. "VERSAILLES," "VENEZIA." Two Compositions for the Piano. By Edith Rowena Noyes. Price, 60 and 50 cents each. Published by Carl Fischer, New York.

"THE REASON," "ROSES RED IN THE GARDEN." Two Songs for a Solo Voice with Piano Accompaniment. By Landon Ronald. Published by G. Ricordi & Co., New York. Price, 60 cents net each.

* * *

THE new publications of the Clayton F. Summy Co., Chicago, Ill., maintain a respectable level, both in the piano and vocal issues.

An unusually good little album of very easy pieces for four hands is "Seven Little Pieces" by Gertrude Madeira Smith. As many as five piano pieces by Carl Fallberg show good musicianship, if no particular originality of conception. There are an

"Albumblatt," strongly reminiscent in melody of the second movement of Franz Bendel's suite, "On Lake Geneva," an Intermezzo, a "Serenade Triste," an Etude and an imposing "Prelude and Fugue," the last mentioned requiring a highly developed technique to perform it to advantage.

A pleasing little "Lullaby" by Edward Faber Schneider, Rowland E. Leach's melodious "Good-night, Dear Heart" and "Lovely June," by Katharine Stockwell Hazzard, the last unduly ballad-like, are the vocal novelties.

A. W. K.

"SEVEN LITTLE PIECES." For the Piano Four Hands. By Gertrude Madeira Smith. Price, \$1.00. "ALBUM BLATT," Intermezzo, "ETUDE, PRELUDE AND FUGUE," "SERENADE TRISTE." Five Compositions for the Piano. By Carl Fallberg. Prices, 75 cents the first, 85 cents the next two, \$1.25 the next and 40 cents the last. "LULLABY." Song for a Medium Voice. By Edward Faber Schneider. Price, 30 cents. "GOOD-NIGHT, DEAR HEART." Song for a Medium Voice. By Rowland E. Leach. Price, 30 cents. "LOVELY JUNE." Song for a Medium Voice. By Katharine Stockwell Hazzard. Price, 50 cents. All published by the Clayton F. Summy Co., Chicago, Ill.

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SPRINGFIELD'S ORCHESTRA

Massachusetts Organization Performs
Ablly Under Conductor Janser

SPRINGFIELD, MASS., March 24.—In its concerts of last week the Springfield Symphony Orchestra, under Emil Karl Janser, conductor, once more proved itself an organization entitled to the firm allegiance of every one interested in music in Springfield. The soloist was Richard Campbell, of the First Church choir and one of Springfield's most capable basses. The program opened with the overture to Mendelssohn's "Midsummer Night's Dream," which was beautifully played. The "Pillgrim's Chorus," from Wagner's "Tannhäuser," was given a really admirable performance and similarly praiseworthy were the renditions of the *allegretto* movement from the Beethoven Symphony No. 7, the ballet music from the Delibes suite, "La Source," and the "Coronation march," by Meyerbeer. Mr. Campbell sang Schumann's "The Two Grenadiers," Homer's "Banjo Song," an aria from Gounod's "Queen of Sheba" and Harriet Ware's "Boat Song." He sang with good tone and care for enunciation and phrasing.

At the public rehearsal Mrs. Enos Smith, the president, announced her retirement from that office next month and took occasion to pay a tribute to Conductor Janser, who has led the orchestra most ably ever since it was founded by him ten years ago.

Successful Musicales by Baltimore Pianist

BALTIMORE, March 29.—Arthur Oehm, the Baltimore pianist, was soloist at a recent musicale in which he gave a remarkable performance of the Liszt Staccato Étude, Tarentella and Sixth Rhapsody. He was also highly successful with the Chopin Valse in E Minor and the Chopin-Liszt "Chant Polonais." Mr. Oehm has served as music critic for a Baltimore daily and while in Berlin was engaged in the same capacity as assistant to Ludwig Bussler, who was the principal music critic of the *National-Zeitung*. W. J. R.

The Lenten concert of the Rubinstein Club, Washington, D. C., under the direction of Mrs. A. M. Blair, proved a unique event. Mrs. Jeanne Hearst Woolford, of Baltimore, and Richard Loreleberg, the local cellist, were the soloists.

SLEZAK, HIS CHARMING WIFE AND A LOCAL MANAGER



From Left to Right: Mrs. Slezak, Leo Slezak and Frank H. Jones, of Portland, Ore., in Seattle After a Morning Rehearsal

LEO SLEZAK, the Czech tenor, whose success on his recent concert tour has prompted him to set apart much time next season for concert work, is a camera fiend. On his tours he carries an expensive camera and uses it at every possible opportunity. Strange to say, Mr. Slezak does not develop and print his pictures until the Summer vacation time has come. He then takes his hundreds of films to his country place near Vienna and spends much of his time in the fascinating pursuit of seeing developed in his own hands the scenes of his Winter's travels. Mrs. Slezak, an accomplished linguist and the tenor's advisor on many matters, always travels with Mr. Slezak and attends all of his concert and operatic appearances. Mr. Slezak

maintains that his wife is his best critic and declares that he cannot do his best unless she is in the audience to criticise and encourage him between songs. Mrs. Slezak has been especially helpful to the tenor in his selection and singing of songs in English. Unable to speak the language when he first came to America, Mr. Slezak not only speaks it with fluency now, but also sings it with an enunciation that is well nigh perfect.

Annie Friedberg, who gave a series of National Concerts at the beginning of the season with signal success, was engaged to give her entire Russian program, with Betty Askenasy and Enrico Alessandro, before the Philomucian Club of Philadelphia, April 10.

MELODIOUS ROMA PROGRAM

Composer as Accompanist in Charming
Recital of Her Works

Admirers of Caro Roma's melodious song compositions flocked to Æolian Hall, New York, on March 24, to hear a recital exclusively of Mme. Roma's works, in which the composer was assisted by a large number of artists. Mme. Roma officiated most effectively at the piano and the melodic appeal of her compositions made her emphatically the "star" of the evening.

A surprise was in store for the audience, in the appearance of Paul Dufault, the popular tenor, who took Harry McClaskey's place, lending the refinement of his art to the delivery of six pleasing Roma songs, of which "Thy Lips Are Like Twin Roses" gained a repetition and the new "My Heart Will Hear" also won a recall.

Elizabeth Spencer won applause with her delivery of "Dreaming," "Ghosts" and "Night," accompanied by Mme. Roma and Eugene Wyatt, organist. Mr. Wyatt also pleased with his playing of "Decoration Day at Sea," while Jacques Renard, 'cellist, gave much pleasure with "Lullaby of the Waves" and "Sleep, Little Sea Love." Charles P. Silver, bass, delivered "Love's Yesteryear" and "Thinking of Thee," and Gertrude Mackinstry, contralto, offered "Bird Without My Window" and "Sometimes." Marie Rose Kenney and Anne Hathaway sang two impressive sacred duets, and there were several numbers by the Gregorian Quartet, consisting of Lucy Phillips, Miss Hathaway, Alberto Paoloni and Felix de Gregorio. Artistic contributions were made by Mme. Pilar Morin, the pantomimist.

New Triumph for King Clark Pupil

BERLIN, March 15.—The King Clark Studios have a notable success to record in the latest achievements of the gifted artist, Emma Villmar, who was invited to repeat her rôle of *Carmen* at the Berlin Royal Opera, on Saturday, March 1, when she received no fewer than fifteen curtain calls. It will be remembered that Emma Villmar, who was a pupil of King Clark, made her début in "Maskenball" and "Carmen" some time ago, and is at present engaged at the Stadttheater, Essen. She will be included in the Berlin Royal Opera Company for next year. F. J. T.

BERTA MORENA

Dramatic Soprano

Berta Morena is one of the few among the celebrated Wagnerian interpreters who has been extolled by the most exacting of German and American critics. As Sieglinde, Brunnhilde, and especially Isolde, she has been hailed as one of the most beautiful and expressive of singers. Her recent triumphs in Europe, in the latter rôle, have marked an epoch in the portrayal of the heroine of Wagner's love-drama.



CHICAGO SPELL BY SCHUMANN-HEINK

**Exerts Her Magic at Symphony
Concerts—Elman's Third
Chicago Appearance**

Bureau of Musical America,
No. 624 Michigan Boulevard,
Chicago, March 24, 1913.

THE shadow of impending Easter almost obliterated musical activities during Holy Week, with the exception of the customary pair of concerts by the "Chicago Symphony orchestra, Founded by Theodore Thomas Frederick Stock, Conductor." Seldom has one program drawn two such crowded houses as those assembled by the influence of the magic name of Schumann-Heink. From the enthusiasm with which her every effort was received, it was apparent that her ability to captivate an audience was undiminished in its effectiveness and, more than this, it is seldom that

Chicago appearances have found her in better voice. The three arias she elected to present, "Hellstrahler Tag," from Bruch's cantata, "Odysseus," the "Gerechter Gott," from Wagner's "Rienzi," and "Jetzt Vitellia," from Mozart's "Le Clemenza di Tito," were endowed with qualities of vocal excellence which had to do not only with prodigal richness of tone quality but excellent vocal manipulation in her interpretation. The Mozart aria was rendered doubly effective by an excellent performance of the clarinet obbligato by Mr. Schreurs.

Although the orchestral scheme did not contain any works of special novelty, it did offer some well contrasted selections, including works which can stand innumerable repetitions without detriment. Foremost among the latter was the Schubert "Unfinished" Symphony, played with the spontaneity and simplicity which discloses most effectively the inspirational perfection of this orchestral gem. The Richard Strauss tone-poem "Death and Transfiguration," was given a turbulent portrayal in fitting contrast with the "Good Friday Spell" from "Parsifal," which added a tone appropriate to Holy Week. It is worthy of note that although some of these numbers have not appeared on Thomas programs for several years, Mr. Stock did not make

reference to any score save those of the arias presented by the soloist.

Sunday afternoon was given over to a continuous downpour nearly approaching a cloudburst, which divided attention with the Orchestra Hall appearance of Mischa Elman and his excellent accompanist, Percy Kahn. Although this was Elman's third Chicago appearance the present season and in spite of the discouragements of the weather, an audience of goodly proportions greeted his offering with liberal manifestations of pleasure. The Mozart Sonata in B Flat, which opened the program, was endorsed vociferously, and especially were the *Andantino sostenuto e cantabile* and the *Rondo* received with acclaim. Wieniawski's D Minor Concerto begins to be rather threadbare of musical value once the joys of mere technique are exhausted, but Mr. Elman made the most of its opportunities, especially with the one movement, the Romance, which is most certain to approach immortality. Still another sonata, that by Handel in E major, found place on the program and presentation in such manner as made his hearers forget the formality of "sonata form," for it was received as though it were but a group of four transcriptions, such as the group which followed which contained Pergolesi's "The Giorni," the Franko arrangement of Gretry's

"Danse en Rond"; the player's own transcription of the Schubert "Serenade" and Kreisler's "Schön Rosmarin." The program closed with Sarasate's "Introduction et Jota," unless one counts the encores, five, which followed each group.

In view of the fact that there seems nothing which Mr. Elman can present on one of his programs which fails of meeting the unequivocal approval of his hearers, it is evident that here is the opportunity for propaganda for the American composer. If only Mr. Elman could be induced to set forth a program made up in part of the efforts of the American music scribe, then might it occur that certain American violinistic offerings would achieve an accepted position in the concert repertoire.

After her success in the East, Northeast and the South, Mme. Rosa Olitzka returned to Chicago for a few days' recuperation and study, leaving the city again on Thursday, March 26, for several engagements in the East. On April 1 she appears at the Ritz-Carlton musical salon in New York; on April 6, she appears at the presentation of Hochmann's new opera, "Fiammetta," at the Metropolitan Opera House; on April 9 in recital in Washington, and on April 28, on Wagner night at the Paterson, N. J., Musical Festival. N. DE V.

ANOTHER "ELIJAH" BY MOLLENHAUER CHORUS

**Handel and Haydn Society of Boston
Gives Its Customary Excellent Performance—Success for Soloists**

BOSTON, March 24.—The concert of the Handel and Haydn Society last night in Symphony Hall, was attended by the usual large and responsive audience which assembles for these events. The work performed under Conductor Emil Mollenhauer's direction was Mendelssohn's "Elijah," which has been sung times without number by this Society, and which is calculated to display to the utmost the capacities of the chorus which is trained so efficiently by Mr. Mollenhauer.

At this time there is little that is new to say of the Handel and Haydn chorus. It always sings brilliantly and with an enthusiasm which is contagious. Thanks to Mr. Mollenhauer, the attack is always clean, the singing authoritative, even in the most complicated fugue passages, the balance of tone well maintained, the special effects arrived at without straining or the sensation of strained attempt on the part of the listener. This chorus is an excellent body, and each season it does its work, if anything, a little more effectively.

The soloists were Mrs. Grace Bonner Williams, soprano; Edith Barry Whitcomb, soprano; Helen Allen Hunt, contralto; William H. Pagdin, tenor; Earl Cartwright, baritone. The list was well selected. Mme. Williams is an experienced and uncommonly efficient singer in oratorio. Her singing of "Hear Ye, Israel" was as dramatic as it was finished and musicianly. Mme. Hunt has by nature and training much breadth and dignity of style and a sonorous voice. She interpreted eloquently. Mr. Pagdin is a promising young tenor of the oratorical persuasion. Mr. Cartwright, the *Elijah*, earned well his meed of praise, for he is one of the most accomplished male singers of this city, and his art grows finer each year. He sang impressively, with feeling, and complete technical mastery.

The Boston Festival Orchestra, J. W. Crowley, principal, played the instrumental accompaniments. Hiram G. Tucker was the organist. O. D.

Mme. Lund at the Pleiades Club

At the meeting of the Pleiades Club in New York on Sunday evening, the occasion being "Ladies' Night" the musical program was made notable by the appearance of Charlotte Lund, the well-known soprano, and Hallett Gilberté, the composer; Eva Emmet Wycoff, soprano, and Frederick Gunther, bass-baritone.

Mme. Lund, in excellent voice, scored a signal success in the cycle "The Seasons," with the composer at the piano. Three songs, "Thought of You," "Forever and a Day" and "Two Roses," were sung by Mr. Gunther with artistic taste and both singers and the composer were applauded to the echo.

Gustav L. Becker's Unique Piano "Scale Finder"

A simple but ingenious device whereby beginners may easily and effectively learn the characteristic formation of diatonic major and minor scales has just been brought out by the well-known piano pedagog Gustav L. Becker. It consists of a piece of card board about seven inches in length and four in width, upon which are indicated the intervals forming the diatonic major scale, the melodic and harmonic

minor scales and the so-called "Hungarian" minor scale which is identical with the harmonic minor excepting that the fourth degree is raised half a step. The notes of which each scale is constituted are represented on the chart by figures resembling piano keys and each figure is numbered. To find each scale it is only necessary to place the chart behind the black keys making figure No. 1 coincide with the tonic of the desired scale. The other figures then stand directly above the other notes of the scale. In this way the student may see the scale as well as hear it. The back of the chart provides general information regarding scales.

DR. PERKINS HONORED

A Chicago Dinner in Observance of Musician's Eightieth Birthday

CHICAGO, March 24.—The dinner in honor of Dr. H. S. Perkins's eightieth birthday on Friday was one of peculiar significance and assembled at the Auditorium Hotel the representative musical authorities of Chicago. Emil Liebling presided as toastmaster and emphasized the lovable traits of the guest of honor. An appropriate poem was read by Judge Hill and interesting reminiscences were related by Frederic W. Root, Dr. Florence Ziegfeld and George B. Armstrong. The central figure of the occasion responded most happily to the many expressions of affectionate good will. Messrs. Clippinger, Karleton Hackett and Glenn Dillard Gunn also contributed to the oratory of the evening.

Among the invited guests Ernst Perabo, of Boston, attracted attention. C. F. Simming and John Hathback managed the entertainment.

Mr. Perkins is the sole surviving member of that coterie of Boston musicians, who, under the leadership of William Mason, took music out of the rut into which it had fallen, revolutionized teaching standards and spread an influence which is of vital force even at the present day. Mr. Perkins was not only active in the National Music Teachers' Association in its earlier years, but twenty-five years ago founded the Illinois State Music Teachers' Association. The twenty-fifth anniversary of this occasion will be celebrated with due pomp at this year's meeting in Bloomington. Mr. Perkins has in preparation a book of memoirs telling of the struggles of many of the pioneers in American music.

Orchestra Organized at Baroness von Horst's Coburg Opera School

BERLIN, March 25.—Baroness Carita von Horst, formerly Miss Partullo, of New York, and whose interest in American girls studying vocal music led her to open an operatic school at Coburg, has now organized a large orchestra for her school in that city. There are forty-four pieces in it.

Legrand Howland Turns Playwright

Legrand Howland, who composed the grand opera "Sarrona," has turned his hand to playwriting and states that a play by him called "Deborah" is to be produced in New York in a few weeks, with Carlotta Nillson in the title and stellar rôle.

Second Recital of Ornstein Series

The second of a series of recitals by Leo Ornstein, the young Russian pianist, was given in the auditorium of Wanamaker's last Tuesday afternoon. Chopin formed the bulk of Mr. Ornstein's program.

BEETHOVEN-WAGNER PROGRAM BY VOLPE

**Last of New York Subscription Concerts
Given with Zimbalist in Best Form
as Soloist**

Had there been only applause of a listless, apathetic kind at the last New York concert of the Volpe Orchestra, which took place last Tuesday evening, there would have been no reason for astonishment. With the damp warm weather which prevailed the atmosphere in Carnegie Hall was even more than usually oppressive and there was no question of listening to the concert in a state of bodily comfort. And yet not even discounting this handicap the work of the organization called forth as hearty approval as on any previous occasion this season. Clamorous enthusiasm greeted every number, and after Mr. Zimbalist, the soloist, had played the Beethoven Violin Concerto his hearers spent most of the ten-minute intermission applauding him.

The program was devoted exclusively to Beethoven and Wagner. In addition to the former's concerto just referred to there was the "Egmont" Overture, while the Wagnerian division comprised the "Meistersinger" Overture, the "Good Friday Spell," "Siegfried's Rhine Journey" and the "Tannhäuser" Overture.

It would have been surprising indeed had not the atmospheric conditions interfered with the playing of soloist and orchestra to the extent of causing some amount of defective intonation. As a matter of fact this shortcoming was occasionally in evidence, more so, naturally, as concerned the orchestra than Mr. Zimbalist. Apart from a few such lapses the young violinist played the concerto with breadth, authority, distinction and with a classic spirit, which does not, however, signify a negation of poetic instinct and warmth of sentiment. Tonally, rhythmically and technically, too, the performance was a notably beautiful one so far as Mr. Zimbalist was concerned. It cannot be said that Mr. Volpe communicated the poetic message of the orchestral part with results altogether as fortunate.

The reading of the "Egmont," however, was spirited and incisive. The "Meistersinger" Overture received a performance that was straightforward and commendable and the other Wagner numbers were, on the whole, creditably done.

H. F. P.

Songs in Ten Languages in Last Sembrich Recital in New York

Mme. Sembrich gave her final recital of the season in New York last Tuesday afternoon in Carnegie Hall before a large audience. Mme. Sembrich sang in ten different languages, her selections including songs in English, German *lieder*, songs by French, Russian and Polish composers, French-Canadian songs, Creole, Irish, Swedish, Greek, Norwegian and Hungarian songs. Frank La Forge accompanied the singer.

Saint-Saëns and the Schumann Quintet

[Philip Hale in New Music Review]

Nearly thirty years ago Saint-Saëns wrote that the first time he heard Schumann's Piano Quintet he underrated its high value to such an extent that he was astonished whenever he recalled the fact. Later he was furiously enthusiastic over this composition. And at the time he wrote his noble rage had calmed, and in

recognizing the quintet for an extraordinary work which was epoch-making in the history of chamber music he also found grave defects which made a performance almost painful to him. He had known for a long time the existence of these defects, but he did not wish to see them. "One falls in love with works of art, and as long as one loves them the faults are as though they did not exist, or they pass even for qualities; then love fades, and the faults remain."

Noted Artists at James B. Duke Musicale

In a musicale given by Mr. and Mrs. James B. Duke at their home, No. 1 East Seventy-eighth street, New York, on Tuesday evening last, the artists were Lucrezia Bori and Pasquale Amato, of the Metropolitan Opera House, and Efrem Zimbalist, the violinist.

Julia Culp Recital Postponed

Julia Culp returned to New York last Tuesday from her tour of the South and was so wearied by the trip that she decided to postpone the recital which she was to have given Wednesday at the Little Theater until Sunday afternoon. She was also announced for a recital on Friday.

George Hamlin of the Chicago Grand Opera Company sang the tenor part in Rossini's "Stabat Mater," a fine performance of which was given on Good Friday in the open-air Greek Theater of Berkeley, Cal.

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CONCLUDING DAMROSCH CONCERT IN NEW YORK

A Benefit Performance for the Pension
Fund with Clément and Germaine
Schnitzer as Soloists

Although the New York Symphony Society had closed its regular subscription season in New York there was a supplementary concert, with two soloists, on Sunday last at Aeolian Hall. The soloists were Edmond Clément, tenor, and Germaine Schnitzer, pianist, and they assisted in a characteristically enjoyable Damrosch program.

Mr. Damrosch, for the opening number, gave a reading of the Tchaikovsky "Pathétique" Symphony, which delved deeply into its manifold beauties, his men playing with care and understanding. The only other orchestral number, the closing one, was the Goldmark Scherzo, op. 45, performed with much spirit.

Mr. Clément sang with his usual smoothness, and the beauties of his art do not need retelling. His numbers were "L'Amour, l'Amour," from "Roméo et Juliette," Debussy's "Les Cloches," Massenet's "Mentouse Chérie" and Hübner's "A des Oiseaux," to which he was obliged to add the only encore of the evening, the familiar "Les Fille de la Rochelle."

Schumann's Concerto in A Minor was Miss Schnitzer's contribution and she played it with characteristic expressiveness, ably supported by the orchestra. The audience filled the auditorium comfortably and expressed unreservedly the pleasure which it had every reason to feel throughout the program. The concert was for the benefit of the pension fund of the orchestra.

Historical Program of Church Music by Cincinnati Conservatory Choir

CINCINNATI, March 23.—As has been customary at the Cincinnati Conservatory of Music, Monday evening of Holy Week was devoted to a program pertaining to the historical periods of church music. The program was arranged by Harold Beckert Gibbs, and illustrations of the Gregorian, polyphonic, polyodic and modern schools were given with splendid artistic effect by a choir of fifty men and boys, who have been under Mr. Gibbs's training for the last year. The singing of the choir was re-

markable, particularly of the complicated polyphonic numbers, given in the historic manner without accompaniment. The program in full was as follows:

Credo in unum Deum, Mode 4; De Lamentatione Jeremiae Prophetae, Mode 6; Jesu dulcis memoria, Mode 1; Gaudeamus, Mode 1; Kyrie eleison, Mode 10; Tecum principium, Mode 10; "Dominus dixit ad me," Mode 8; "Recordare," Mode 1; "Tantum ergo," Mode 3; "Kyrie eleison," "Sanctus" and "Benedictus," and "Agnus Dei," Michael Haller; "O Salutaris Hostia," Vranken; "Jesu dulcis memoria," Vranken; "Kyrie eleison," Thermignon; "Agnus Dei," Thermignon; "Jesu, Meek and Gentle," G. C.; "O quam dilecta," Giulio Bas; "Blessed be God," G. C.

F. E. E.

Caruso and Titled Music-Lovers Applaud American Soprano

Rose Laurent, a young American soprano who has been heard at a number of concerts and private musicales, was invited to sing at a dinner given March 15 by Mr. and Mrs. Calderazzo, at which the Duke and Duchess Paterno and Prince Genaro Caracciolo were guests of honor. Miss Laurent sang the entrance aria from "Butterfly," "Il Segreto," Tosti; "Ultima Canzone," Tosti, and "J'ai pleuré en rêve," by George Hübner, and was highly complimented for her work. Other guests at the dinner were Caruso, Scotti



Rose Laurent

and Seguro, for whom Miss Laurent had sung on previous occasions and from whom she has received encouragement in her career.

Horatio Connell in the West

Horatio Connell, whose recent appearances with the Philadelphia Orchestra have resulted in a re-engagement for two concerts next season with the same organization, left on March 22 for a ten days' concert tour in the West. He will appear in Alton, Ill., Appleton, Wis., Sedalia, Mo., and other cities and will return in time to sing with the Arion Club, in Providence, on April 8. He has also been engaged for the Paterson Festival.

JULIA CULP MAKES HER BOW IN PHILADELPHIA

"Lieder" Singer Admired There as She
Has Been Everywhere—Soloist with
Boston Symphony

PHILADELPHIA, March 24.—The last week was one of the quietest of the season in a musical way, there being few events of interest, excepting the concert by the Boston Symphony Orchestra, with the first appearance of Julia Culp, the *lieder* singer, in Philadelphia, as the special attraction. This attracted a capacity audience to the Academy of Music on Monday evening. Miss Culp scored here the emphatic success that she has been credited with elsewhere, making a deep impression with her artistic vocalism and admirable enunciation. Her singing of songs by Schubert, Beethoven and Wagner won her an ovation.

The orchestra's principal number was Mraczek's "Symphonic Burlesque" on Wilhelm Busch's "Max and Moritz," which was a novelty here. The music is a conglomeration of bizarre instrumental effects, ingeniously contrived and skilfully worked out, with much of genuine humor but little of poise or sanity, the effects being more unique than musically. The piece was played with great skill, all the choirs of the orchestra showing to excellent advantage, but it can scarcely be said that the interpretation, excellent as it was under Dr. Muck's baton, was wholly edifying. The other selections were Goldmark's "Im Frühling," Dukas's "Sorcerer's Apprentice" and Liszt's "Mephisto Waltz." The concert was the last to be given here by the Boston Orchestra this season.

The Hahn String Quartet appeared for the last time this season in its regular series of recitals at Witherspoon Hall, on Friday evening, once more attracting a large audience, which cordially applauded an admirably rendered program. The numbers were the G Major Quartet of Beethoven, Dvorak's in F Major, and a group of shorter compositions by Tchaikovsky, Mueller, Sandby, Schubert and Leek. Philip Schmitz, the cellist of the quartet, will soon leave for Berlin, where he will take up a further course of musical study for a year, returning to Philadelphia to rejoin Mr. Hahn and his associate players for the season of 1914.

Zipporah Rosenberg, soprano; S. H. Lipschutz, baritone, and Dr. Zulick, tenor, were the soloists of an excellent presentation of "The Seven Last Words of Christ," by Dubois, at the Church of St. John the Evangelist, Lansdowne, Palm Sunday evening, given under the direction of Henry Lukens, organist and choirmaster.

Willette Wilbourn, the talented girl pianist and composer, of this city, gave a piano recital before the New Century Club in Wilmington, Del., last Monday evening, the program including four creditable selections of her own composition.

A program of Italian operatic music gave much pleasure to the members and guests of the Matinée Music Club, at the regular meeting last Tuesday afternoon, in the concert room of the Roosevelt, those who took part being Viola Brodbeck, Alice Shapley, Mrs. Russell King Miller, Edna Hoppe Rosenthal, Miss Marshall, Mrs. John H. McCracken, Ada Viola Truitt, Mrs. William B. Mount and Mrs. E. P. Linch.

The Philadelphia Operatic Society will give the closing performance of its regular season (the seventh) at the Academy of Music on Thursday evening, April 24, when there will be presented a double bill, consisting of "Cavalleria Rusticana" and the "Coppelia" ballet. A week later, at the Broad Street Theater, the society will give a full week of grand opera, under the direction of Wassili Leps, the repertoire including "Faust," "The Bohemian Girl" and "Freischütz." A. L. T.

Tschaikowsky's Orchestral Works Popular in Toronto

TORONTO, CAN., March 24.—The numbers added to the repertoire of the Toronto Symphony Orchestra during the season just closed form an interesting collection. The new works by composers already represented in the repertoire were: Elgar's "Wand of Youth" Suite; Tschaikowsky's "1812" Overture; Tschaikowsky's Symphony No. 4 in F Minor; Dvorak's Symphonic Variations; Goldmark's "Sakuntala" Overture; Tschaikowsky's "Nut Cracker" Suite; Grieg's Overture "In Autumn." The new works by composers, new to the orchestra, were: Smetana's symphonic poem, "Ultava"; Debussy's March "Ecosaise"; Kalinnikoff's Symphony No. 1 in C Minor; Delibes's Pizzicato from the ballet "Sylvia"; Gillet's "Loin du Bal." The Tschaikowsky works have made a particularly strong appeal to local music-lovers. R. B.

SEASON 1913-1914

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—Richard Aldrich in the New York Times

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NEW GLORIES IN ART OF KITTY CHEATHAM

Her Easter Matinée Reveals Subtle Beauties of New and Old Songs and Stories

On listening to a Kitty Cheatham matinee one is led instinctively to wonder how this unique American *diseuse* can possibly contrive to make her succeeding entertainments equal the one under consideration in indescribable charm and beauty. And yet the artist invariably amazes and baffles her hearers by rising to a greater height, as it were, at the subsequent recital. She seems possessed of an inexhaustible reserve fund of artistic resource. She is an incarnation of never-ending surprise.

Her Easter matinee, which took place at the Lyceum Theater last Tuesday, was an instance affording further evidence of this. In years Miss Cheatham has not provided for her numberless New York admirers a recital more subtly beautiful, more ethereal in its delicate poetic essence, or one touching with greater certainty the deepest hidden springs of feeling. She had an audience that was unusually large. That it was responsive to the deftest element of her art is to be assumed without further question, for who could remain unmoved in the presence of a spiritual message so searching, so profound and so comprehensive when it is delivered with such unquestionable humility, such unmistakable sincerity and with a simplicity so exquisite and so touching in its absolute unaffectedness.

Miss Cheatham's program was of generous length and contained much that was new. The various numbers were connected by those delicious bits of philosophic discourse, fragrant little humorous improvisations, inspirations of the moment, as it would seem, of which no other possesses the secret. They never fail to arouse mirth and yet what startling germs of truth lurk in them! Among the most pleasing items on the list was a set of songs by Carl Engel, of much musical piquancy and delicate beauty. Miss Cheatham is also to be thanked for singing Moussorgsky's lovely "With a Doll."

For the usual negro songs and stories—without which no recital of hers would be complete—she was assisted at the piano by Henry Burleigh. During the rest of the afternoon her accompaniments were played by Flora MacDonald Wills, whose work is always one of the important features at Miss Cheatham's recitals. H. F. P.

Herma Menth Victorious in Canton Vote for Choice of Soloists

On the list of soloists with the Canton, O., Symphony Orchestra for next season will probably be Herma Menth, the Austrian pianist, as Miss Menth received a very large number of votes in a recent popularity contest. At the final concert of the orchestra the 1,700 persons present were asked to vote on their choice of soloists for next year and Miss Menth's name was high among the victorious artists. This demand for a reappearance is a result of Miss Menth's Canton success of last season, when her playing with the orchestra was so welcomed that she was re-engaged for an appearance three weeks later.

New Victor Herbert Operetta, "Sweethearts," Opens in Baltimore

BALTIMORE, March 24.—"Sweethearts," a new operetta, with Christie MacDonald as the star, was presented for the first time to-night at the Academy of Music by Werba & Luescher. The book was written by Harry B. Smith and Fred de Gresac, the lyrics by Robert B. Smith and the music by Victor Herbert. Mr. Herbert conducted. The music is bright and Mr. Herbert had to make a speech of appreciation for the audience's evident enthusiasm at the close of the performance.

Misses Martin and Gurowitsch in Yonkers Recital

An enjoyable recital was given at the Park Hill Country Club, Yonkers, N. Y., on Tuesday evening, March 18, by Maryon Martin, contralto, assisted by Sara Gurowitsch, 'cellist and Bruno Huhn at the piano. Miss Martin's offerings were Beethoven's "In questa tomba," the Sarti-Huhn "Lungi dal caro bene," Rossi's "Ah rendi mi," Brahms's "Meine Liebe ist grün," and "Wiegenlied," Schubert's "Der Wanderer,"

Bunn's "Call of the Wind," Ronald's "Roses red in the Garden," Bruno Huhn's "Unfearing" and Goring-Thomas's "Times Garden" and "Summer Night," the last two with 'cello obbligati. The singer was received most cordially. After her singing of Mr. Huhn's splendid song "Unfearing" there was an ovation for singer and composer. Mr. Huhn's announcement to the audience that Miss Martin would sing "another of his strenuous songs" brought his "Invictus" to a hearing, this too being sung with notable success.

Miss Gurowitsch scored in a Valentin Sonata and in Van Goen's Romance and Popper's "Elfenfant," her tone and technique being of a nature to call for unanimous approval.

FREMSTAD HEROINE OF METROPOLITAN CONCERT

Soprano Delights Especially in Schubert and Franz Songs—Carl Braun's First Concert Appearance

Even though the attendance was comparatively small, last Sunday evening's Metropolitan Opera Concert was one of the most delectable of the season. Mme. Fremstad, Louise Cox, Carl Braun (his second concert appearance in New York) and a young violinist, Henriette Bach, were the soloists. While all of them were very warmly received the heroine of the evening was undoubtedly Mme. Fremstad. In superb voice the great American soprano was heard in the "Suicidio" air from "Gioconda," after which she gave as an encore Delibes's "Fille de Cadix" aria. But she pleased the fastidious even more in her second contribution—a group of songs, including Schubert's lovely "Fischermädchen," and the three Franz master-songs, "Aus meinen grossen Schmerzen," "Stille Sicherheit" and "Im Herbst." This last, in particular, she sang with profoundly moving emotional effect. Of course, the audience insisted vehemently on encores and in response she gave Grieg's entrancing "First Primrose," a Norwegian folksong, and "Long, Long Ago."

Miss Cox, a young soprano, with a fresh and light voice, was very well received for her singing of Mozart's "Deh veini non taidar." She, too, was called upon for an extra. The magnificent, resonant bass of Carl Braun was heard in an impressive delivery of "In diesen heiligen Hallen." Later he gave Jensen's "Alt Heidelberg," which he had to repeat in part, and Schubert's "Doppelgänger," the intense poignancy of which he penetrated so successfully as to make one anxious to hear him in recital.

Miss Bach played pieces by Lalo, Tartini and Kreisler, disclosing a pleasing quality of tone and a commendable technical equipment. She will doubtless become an interesting artist in time when her playing acquires style and greater warmth of sentiment than it possesses at present.

The orchestral numbers were the "William Tell" Overture, the "Arlésienne" Suite and "Siegfried's Rhine Journey." H. F. P.

Youthful American Pianist Astonishes Chicago

CHICAGO, March 20.—Without advance heralding there came to Chicago last night for a piano recital a young American, Raymond L. Havens, who made an astonishingly good impression, especially under the circumstances. His tone is more than ordinarily beautiful and his technique beyond cavil. He is a product of exclusively American training and can easily stand comparison with many imported pianists who visit Chicago. Mr. Havens is at present a member of the faculty of Albion College, Michigan. His Schumann and Chopin, and in fact all his playing, commanded utmost respect. The critics are indulging in rapturous praise of his performance.

Musicians Demand Lhévinne Encores in Portland, Ore.

PORTLAND, ORE., March 17.—An audience of much enthusiasm greeted Josef Lhévinne on Sunday afternoon. The artist showed himself a master by his splendid technique and interpretative power. The audience, which was largely composed of musicians, followed his playing with breathless interest. Two encores were given, including a Chopin Impromptu and Mendelssohn Presto. H. C.

EASTER PROGRAM BY STOKOWSKI'S MEN

Ernest Schelling Soloist with Philadelphia Orchestra—Concert of Three Numbers

Bureau of Musical America,
No. 10 South Eighteenth Street,
Philadelphia, March 24, 1913.

THE first of the Philadelphia Orchestra's twenty-second pair of concerts at the Academy of Music was held last Saturday evening, the fact that the usual Friday matinee concert would have fallen on Good Friday having caused that event to be postponed until this (Monday) afternoon. The program, which had Ernest Schelling, the pianist, as soloist, included but three numbers, opening with the "La Grande Paque Russe" ("Easter" Overture) of Rimsky-Korsakoff, and closing with Tchaikovsky's Symphony, No. 6, the "Pathétique," the playing of which always is in itself an event of unusual importance. Mr. Schelling's intervening selection was Liszt's Concerto, No. 1, in E Flat Major.

The Rimsky-Korsakoff composition proved a happy selection, most appropriate to the Easter season and musically well worth hearing, its ingenious and altogether melodious exposition of Russian church themes being blended in a colorful manner, with not a little of the modern style of orchestration to give it distinctiveness and a charm characteristic of the composer and of the Russian school of music. Without departing from the religious tone which pervades it, the work is never sombre, having rather the joyousness of the Easter carol, with many taking solo passages for various instruments.

The "Pathétique" had a beautiful interpretation under Mr. Stokowski's sympathetic guidance, this appealing work, which every season is looked forward to as something to be revealed in, fairly glowing with new intensity and passionate feeling. Ravishing indeed was the unfolding of the soul-searching first movement, and there was the effect of admirably but not too strongly accentuated contrast in the *allegro*, while the impressiveness of the great finale was fervently realized.

Mr. Schelling played the Liszt concerto with fine virility, a command of the instrument which proved the thorough artist and a poetic beauty that added charm to masterful technique and sound musicianship. It brought him an ovation, and after several recalls he responded with an exquisite interpretation of the Chopin Nocturne in G Flat. This week, on Friday afternoon and Saturday evening, Mr. Stokowski will for the second time this season present an all-Wagner program. ARTHUR L. TUBBS.

Urack as Boston Symphony Soloist in Final Washington Concert

WASHINGTON, D. C., March 25.—The final concert of the Boston Symphony Orchestra, under the local management of Mrs. Wilson Greene, was heard on March 18, the soloist being Otto Urack, the distinguished 'cellist, who played with excellent finish the concerto of Eugen d'Albert in C Major. The symphony was that in D Minor by Sinding. W. H.

Thomas Farmer to Sing for Detroit Tuesday Musicale

Thomas Farmer, Jr., baritone, of New York, has been engaged by the Tuesday Musicale of Detroit for its last morning concert in the Cass Avenue M. E. Church, April 1. Mr. Farmer, who is a native of Detroit, has been heard there only in sacred solos at St. Paul's Cathedral, of whose choir he was once a member. During the last year he has been under the management of M. H. Hanson, of New York, and has filled a number of important engagements. He recently finished a two weeks' tour through the Southern States with Marie Rappold and received such successful no-

tices that he was engaged for her second tour this Spring. During April he will sing the part of *St. Peter* in "Quo Vadis" at Indianapolis. At the Tuesday Musicale concert he will sing the title part in the cantata "Sir Oluf," by Harriet Ware, to be sung by the chorus under the direction of Jennie M. Stoddard. In addition to his part in the cantata, Mr. Farmer will sing a group of German songs, accompanied by his sister, Mrs. Lloyd Beardsley.



Erich Wolff

New York music-lovers were deeply shocked by the sudden death, on Wednesday night, March 19, of Erich Wolff, who on the Friday afternoon previous had officiated in his usual position as accompanist to Elena Gerhardt, in her appearance with the New York Symphony. The first knowledge which the musical world had of Mr. Wolff's illness was gained from the announcement that Walter Damrosch had taken the accompanist's place at the Sunday Symphony concert, owing to the fact that Mr. Wolff had been taken to the New York Eye and Ear Infirmary for an operation.

A seemingly slight ailment, an abscess of the ear, had made this operation necessary, and finally a second operation was ordered, from which the young musician did not recover. With Mr. Wolff at the time of his death, besides Mrs. Wolff, were two of the leading European *lieder* singers now visiting America, Miss Gerhardt and Mme. Julia Culp.

George Fox

TORONTO, CAN., March 24.—Acute alcoholism ended the career of George Fox, a brilliant young Canadian violinist, last week. He stumbled into a drug store, threw himself down at a table and fell into a state of coma which ended in death. He was thirty-five years old. His first appearance in public was as a pianist at the age of five. At ten years he began the study of the violin and his work before he reached the age of twenty was characterized as phenomenal. For four years he toured the Southwestern States and had many engagements booked for the coming Spring months. Three weeks ago he played at a recital in the Toronto Conservatory of Music. R. B.

Joseph Clauder

MILWAUKEE, March 22.—Joseph Clauder, identified with the musical life in Milwaukee for the past forty years as bandmaster, orchestra leader and composer, died recently at Hot Springs, Ark., after more than a year's illness. Mr. Clauder played in his father's band at the age of eight, and after having been affiliated with Christian Bach's organization for several years he organized his own band, which had several years of concert work. Mr. Clauder also organized orchestras for opera houses and theaters, while the band provided music in parks during the summer months. His musical compositions made him known throughout the country, and he was also the arranger of many of Charles K. Harris's popular songs, including "After the Ball." M. N. S.

Otto Stoeckert

Otto Stoeckert, one of the senior members of the orchestra of the Metropolitan Opera House, died on March 18 at his home, No. 112 Seventy-third street, Brooklyn, after an operation. He had been absent from his desk in the orchestra only ten days. He was the first flautist and was 51 years old. He had been in the orchestra for twenty-six years.

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Handel and the Violoncellist

Having occasion to bring out one of his oratorios in an English country town, Handel began to look about for such material to complete his orchestra and chorus as the place might afford. One and another was recommended, as usual, as being a splendid singer, a good player, and so on. After a while, relates the *Musical Observer*, such as were collected were gathered together in a room, and, after preliminaries, Handel made his appearance, puffing, with both arms full of manuscripts. "Gentlemen, you all read manuscripts?" quoth he. "Yes, yes," was responded from all sides. "We play in the church," added an old man behind a violoncello. "Very well, blay dis," said Handel, distributing the parts. He then retired to a distance to enjoy the effect. The stumbling and blundering that ensued are said to have been indescribable. Handel's sensitive ear and impetuous spirit could no longer brook the insult, and clapping his hands to his ears, he ran to the old gentleman of the violoncello, and shaking his fist furiously at the terrified man and the instrument, cried: "You blay in de church—very well—you may blay in de church—for we read de Lord is long suffering of great kindness; you sal blay in de church, but you sal not blay for me!" With these words he snatched together his manuscripts and rushed out of the room.

Voice Must Be Freed in Opera of Future

[Felix Weingartner in Neue Freie Presse (Vienna)]

Most people imagine that the old opera is dead. I think it only appears dead, because the noblest of musical instruments—the human voice—has been put in unnatural surroundings. We must understand that the voice must again be freed and that when this has happened opera will again be an art. We must realize the necessity of singing and of beautiful singing, and then the reawakening of the possibilities of the human voice, with the resulting manifestations of art, will come quite naturally. Where a demand has been created the satisfaction of it is usually not far distant. For instance, how do we explain the fact that Puccini has gained the upper hand and has kept it with only a few operas? Because his music can be beautifully sung and the taste of the public is still such as to enjoy beautiful singing. When operas appear, greater in this respect than Puccini's, then a renaissance of opera will have at least begun in one branch, and we may ask whether we should not rejoice at such a forward step rather than complain of it as though it were a retrogression.

American Composer-Pianist in Berlin Concert

BERLIN, March 19.—Bechstein Hall has not often recently been so crowded as it was yesterday for the concert given by Guy Bevier Williams, of Milwaukee, composer and pianist, assisted by his wife, who was at one time soprano soloist of Plymouth Church, Brooklyn, and by Hugo Kortschak, formerly first violin in the Theodore Thomas Orchestra of Chicago. Mr. Williams was much complimented for his playing of Bach. His wife sang his setting of the poem, "Elder Bloom and Bobolink," by Prof. Russell Taylor, of Cleveland, and was much applauded, as she was also for several other selections.

Patterson Pupil "New Thought" Soloist

Geraldine Holland, pupil of Elizabeth Kelso Patterson, sang March 16 at the Berkeley Theater, New York, for the "New Thought" meeting. Miss Holland sang "Morning," by Kunsteiner, and "Ave Maria," Gounod, Florence Austin playing the violin obligato to the "Ave Maria" in a most artistic way. Miss Holland was re-engaged to sing the following Sunday.

Noted Artists to Perform for Charity

Mrs. Henry Ray Dennis (Lilla Ormond), contralto; Ernest Schelling, pianist; Francis Rogers, baritone, and Bruno Huhn, accompanist, are giving their services for the benefit of the Art Workers' Club for Women, at a concert to take place at the residence of Mrs. John Henry Hammond, No. 9 East Ninety-first street, New York, on Monday afternoon, April 7.

Pupils of S. Lewis Elmer appeared in a recital at the Elmer New York studio on March 25, assisted by Mabel Strock, soprano.

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BOSTON TRIBUTE TO ART OF ZIMBALIST

Glowing Praise for the Violinist—Pianist Ganz with Kneisel Quartet

Bureau of Musical America, No. 120 Boylston Street, Boston, March 25, 1913.

THERE are few violinists now before the public more deserving of the deepest respect than Efrem Zimbalist. He played for the first and only time in Boston this season on Monday afternoon, the 17th, in Jordan Hall, and gave additional proof of his right to be ranked among the great violinists of the day. "Great," if only by reason of his deeply musical nature and his unflinching sincerity. Mr. Zimbalist has, in fact, been too sincere, and too self-sacrificing in his art yet to have gained the full measure of the public appreciation he deserves. The personal element is quite absent from his playing. I mean "personal" in the superficial sense of the word. And perhaps in another sense also. That is, the very devotion of Mr. Zimbalist, the complete objectiveness of his study, his self-evident desire to eliminate Efrem Zimbalist and to allow only the voice of the composer to be heard—this means a certain sort of individuality has been absent in large degree from his playing.

And yet the race is always to the patient and the strong. Gradually and unostentatiously Mr. Zimbalist's style has been maturing. Now he is surpassed in breadth and in dignity by very few, if any, of the violinists now before the public. A greater warmth and elasticity, a more abandoned virtuosity may develop later, although I doubt this, for Zimbalist will always remain too devoted to his art to allow himself to follow whims of the moment. He will devote himself almost sternly, I think, to his art, and the greatness of his playing in future years may well be that occasioned by the severity and grandeur of his conceptions. But at any rate, speculation, criticism aside, it is true that Mr. Zimbalist is steadily and surely gaining a faithful following. This following, so far as Boston is concerned, was present on the 17th, and warmly appreciated the performances of the young violinist.

The program was: Sarabande and Double, Bach-Schumann; Sonata in D Minor, Brahms; Concerto in A Minor, Vivaldi; Irish Song, Dance, Cyril Scott; Orientale, Russian, Zimbalist; Czardas, Hubay. The piece of Scott, a gifted and very original composer commencing to be recognized in this country, was especially interesting. Mr. Zimbalist's own music is colorful, characteristic of its titles. The music of Bach and Brahms was interpreted with reverence and conviction.

On Tuesday night, the 18th, Rudolph Ganz was the assisting pianist at the concert of the Kneisel Quartet. The program as originally announced ran as follows: Quartet in F Major, op. 18, No. 4, Beethoven; Piano Quartet, op. 47, Schumann; two movements from Max Reger's Quartet in E Flat Major. By accident the parts of the Schumann quartet had been left out in Roxbury, and the loss was not discovered until the concert had begun. The order of the program was changed so that the piano quartet came last instead of second on the list, and two men in a taxi hustled out to Roxbury and returned with the necessary music. Reger's music is always heavy, but the two movements of his quartet, with the spirited fugue which makes the main body of the finale, are among his best efforts in this form—at least so far as knowledge of his music extends in this city. In the Schumann work Mr. Ganz played like a masterly musician with the most sensitive feeling for ensemble effect. His pianism was exemplary. His tone blended admirably with that of the strings, and was discreetly diffused in it, save in the moments when it was pianist's duty to take the lead, and then Mr. Ganz did so most brilliantly. The solid musicianship, moreover, which always characterizes his performances, must be as a rod and a staff to the rest of the players. Steinert Hall was packed with an enthusiastic audience.

The recital given by Margaret Huston, the English soprano, on Wednesday afternoon in Jordan Hall, was one of uncommon interest. Miss Huston's voice is a soprano of considerable range though of uneven quality in its different registers. She is a singer of unusual intelligence, and she constructs her programs with more care for variety and novelty of subject-matter than do most of her sisters of the concert platform. Miss Huston was most

fortunate in the songs of Wolf, Irish folk songs and songs by Debussy, Saint-Saëns and Puget.

"FREE CONCERTS" NOT SUPPORTED BY WEALTHY

Colorado Springs Folk Turned Heads as Collection Box Came 'Round—Mr. Willis's Good Work

COLORADO SPRINGS, March 17.—The last of a series of Sunday afternoon free concerts was given here yesterday, under the auspices of the Colorado Springs Musical Club, Willet R. Willis, president, and an attendance of more than a thousand persons attested to the popularity of the plan for free Sunday concerts, which Mr. Willis originated. One of the newest and handsomest theaters was rented for the concerts, and there have been four in all, each of which witnessed a capacity house. A volunteer orchestra of the best musicians of the city played classical numbers and pieces from the light operas, and every program was varied with piano, voice or violin solos by talented performers. A silver offering was taken at each concert, but on no occasion did the receipts go very far toward paying the expense incurred. Though the audience contained a large number of well-to-do citizens of the town, a majority of them looked over and beyond the collection box when it was presented. The treasury of the Musical Club having been much depleted by the effort to provide good music free for those who would not otherwise have opportunity to hear it, for the remainder of the season the plan will have to be abandoned, but it is the intention of the management to give concerts again next season.



Willet R. Willis

S. H. A.

Dr. William C. Carl's Plans

William C. Carl has been engaged by the City Council of Buffalo for a recital, April 27. This will be Dr. Carl's seventeenth engagement to play the Pan-American organ, now owned by the city of Buffalo. Early in May Dr. Carl will go West for a concert tour, opening in Greenville, O., May 6, where he plays a return engagement on the city organ.

At the Guilman Organ School a waiting list has been established for the past three months, so great is the demand to study the Guilman method under Dr. Carl.

A large number of the students have signed contracts for positions beginning May 1 in various churches throughout the country.

Pianist Anthony and Haesche Poem in Hartford Philharmonic Program

HARTFORD, CONN., March 21.—The Hartford Philharmonic Orchestra closed its season last night, under the baton of Conductor Prutting, and with Charles Anthony, pianist, playing the Grieg Concerto. A feature was the playing of the tone poem, "The South," by William E. Haesche, of the Yale University music department.

David Sapirstein gave a piano recital at Bridgeport, Conn., on March 19, among his offerings being Ravel's "Jeux d'Eau."

LONDON DEFENSE OF AMERICAN RAGTIME

"Music of the Hustler" Analyzed by a "Times" Critic—Called "Absolutely Characteristic"

The vogue in London of ragtime music imported from the United States and the numerous attacks upon it have moved a writer in the London *Times* to rush to its defense.

"There is no doubt that there is at the present one class of creative and executive artists whom the public of the United States is disposed to idolize and enrich—namely, the composers and singers of 'ragtime,'" says *The Times*. "Can the world also respect them? Character and vigor earn respect all the world over, even when the character is unpleasant and the vigor misdirected. Now, of the character of 'ragtime' there can be no doubt—it is absolutely characteristic of its inventors—from nowhere but the United States could such music have sprung; it is the music of the hustler, of the feverishly active speculator; of the 'skyscraper' and the 'grain elevator.' Here, perhaps, then, for those who have ears to hear, are the seeds from which a national art may ultimately spring. We look to the future for the American composer, to some one as yet unknown, perhaps unborn, who will sing the songs of his own nation, his own time, and his own character."

"What, then, is 'ragtime'? Mr. Louis Hirsch (a well-known composer of such music) has recently declared that 'the essence of "ragtime" is the mixture of two rhythms.' Frank Kidson in 'Grove's Dictionary of Music' defines 'ragtime' as 'broken rhythm,' and it may be added that in American slang to 'rag' a melody is to syncopate a normally regular tune. 'Ragtime,' then, may be said to be a strongly syncopated melody superimposed on a strictly regular accompaniment, and it is the combination of these two rhythms that gives 'ragtime' its character."

"There are sincere and sensitive musicians who hold that 'ragtime' is decadent and deplore its popularity as an evil sign of the times. They see in it all the worst characteristics of the modern American (many of them, perhaps, caught from the despised negro race). 'Ragtime' in fact leaves, they feel, an unpleasant taste in the mouths of healthy minded people. Perhaps their objections are partly accounted for by the fact that many of the best and most popular 'ragtime' tunes are associated in their minds with certain repulsive ballroom dances or such abominations as the 'Gaby Glide.' But this connection is purely accidental."

Caruso's Blackmailer Goes to Sing Sing

Antonio Cincotto, recently convicted in Brooklyn of trying to extort \$15,000 from Enrico Caruso, was sentenced on March 24 to from two years and six months to seven years and six months in Sing Sing by Judge Fawcett. The attempt to blackmail the tenor took place three years ago. Anthony Misciani, Cincotto's confederate, was convicted, but jumped his bail of \$10,000 and was never caught.

Beebe-Kéfer Sonata Recital

Carolyn Beebe, pianist, and Paul Kéfer, cellist, both popular artists, will be heard in a Sonata Recital, on the afternoon of April 1, at the Lyceum Theater, New York.

Evelyn Parnell, the young American soprano, is engaged for the Spring opera season in Fiume.

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BOSTON NEW YORK



Silvio Risagari, the Italian pianist, is giving a series of fortnightly soirees in Seattle for his pupils.

H. D. Jackson's choir at the English Lutheran Church, Cedar Rapids, Ia., sang Stainer's "The Crucifixion" on Palm Sunday.

Carl Fiqué gave a lecture-recital on "Das Rheingold" at Bridgeport, Conn., in the series of the Wednesday Afternoon Musical Club.

Wendell H. Luce, formerly organist of Christ Church, Quincy, Mass., has accepted the vacancy at St. Mary's Episcopal Church, East Boston.

Lois Fox announces her concluding recital for the afternoon of April 22 at the Little Theater, New York, with a program of Swiss yodels, *lieder* and Southern songs.

A song recital will be given at the Berkeley Theater, New York, on April 8, by Teresa Frances Wolfe, a Canadian soprano, assisted by Mme. Silberfeld Pitzele, pianist.

Mortimer Browning, of Baltimore, formerly organist of the East Baltimore Station M. E. Church, has been appointed to the same position at Harlem Park M. E. Church.

In addition to his recitals of "Folk Songs" for the New York City Board of Education, Walter L. Bogert has given programs before the National Arts Club and the Three Arts Club.

Elliot Stanley Foote, a young pianist of Hartford, Conn., was heard in a recent recital at the residence of Arthur L. Shipman. Mr. Foote has studied with Edward Noyes, of Boston.

George Sawyer Dunham, who was formerly organist of the Congregational Church at Newton, Mass., has accepted a similar position at the Porter Church, Brockton, Mass.

Leland B. Hall, pianist, gave a recital before an interested audience at Madison, Wis., on March 10, with a program made up of Bach, Schumann, Beethoven and Chopin numbers.

Ruth Jeannette Bailey, soprano, and Bertha Elizabeth Stevens, pianist, were heard on March 5 in the fourth faculty recital of the Denison Conservatory of Music, Granville, O.

Ethel Stevens and Margaret Vauham appeared in a piano and song recital at the Conservatory of Music, Jamestown, N. Y., on March 6, assisted by Samuel Thorstenberg, director of the conservatory.

J. J. Reynolds' newly organized Philharmonic Orchestra made its first public appearance in Bridgeport, Conn., at the Masonic Temple. The soloists were Hilding Gustafson, David Greenspun, William Weidenhammer and E. R. Garrison.

May E. Bews, soprano, a pupil of Frederick W. Wodell, Boston, sang a program of songs with artistic dances at the Brunswick on the evening of March 15. This was a return engagement for Miss Bews.

Alma Voedisch, who is managing the Western tour of Anna Shaw-Faulkner and Marx Oberndorfer, the lecture-recitalists, was recently in Seattle and booked her artists to appear under the auspices of the Press Club.

Recent events at Peabody Conservatory included an organ recital by Charles A. R. Wilkinson, assisted by Oscar H. Lehmann, tenor, and another organ program by Margaret P. Ingle, with the assistance of Helen F. Weishampel.

Eloise Gagneau, contralto, made her second successful appearance with the Max Barr Trio in New York and her excellent voice, style of interpretation and command of her music won her great applause. She is a pupil of Estelle Rogers.

Judson Mather, organist of Plymouth Congregational Church, Seattle, gave an interesting talk on Dvorak's "New World" Symphony at a meeting of the Musical Art Society, giving excerpts on the organ from his own arrangement of the work.

The choir of St. Peter's Episcopal Church of Bennington, Vt., sang Maunder's "Penitence, Pardon and Peace" on Palm Sunday, the soloists being E. C. Bennett, tenor, and E. E. Bottum, baritone. Harrison Potter is the choirmaster and organist.

Contributing to a recent New York program, under the auspices of the Temple Israel Sisterhood were Salvatore Giordano, Manfred Malkin, Stella Rubenstein, Mrs. Milton Goldsmith, L. Rudie, Mrs. William J. Wright and Dr. Samuel Kutschner.

The Festival Chorus, which is to appear in the North Shore Festival, at Evanston, is now fully organized and rehearsals have begun of Pierné's "Children's Crusade." There remain a few vacancies, which are being rapidly filled by recruits from the North Shore.

Joseph Mauro, dramatic tenor, has been singing this week at the Regent Theater, New York. Marie Neilson, soprano, has also been contributing to the programs. In addition to these artists there were daily organ recitals by Arthur Depew and Thomas Musgrove.

Christine Heingartner appeared in a piano recital at the Fiqué Musical Institute, Brooklyn, on March 15, assisted by Millicent Jeffrey, soprano, and Alice Mulstein, contralto. Carl Fiqué figured on the program as the composer of four of Miss Heingartner's offerings.

Hugo Troetschel, organist and choir-master of the German Lutheran Church, Brooklyn, is planning a trip to Europe for the coming Summer. For this purpose a check for \$1,000 has been presented him by the members of the church, as a tribute to his twenty-five years' service.

A testimonial concert to commemorate the twenty-fifth anniversary of Philip Hauser as organist of the East Sixty-eighth Street Reformed Church, New York, was given at the church March 28. A miscellaneous program included Joseph Barnby's cantata, "The Lord Is King."

The Misses Frances and Grace Hoyt announce a *matinée musicale* in costume, consisting of tableaux chantants, monologues, songs of humor and folk songs of Normandy, Brittany and Holland. The concert will take place on the afternoon of April 5, at the Waldorf in New York.

Asdrik Kavoukdjean gave a masterful reading of Schumann's "Carneval" at a recent piano recital in Baltimore and evoked hearty applause. Miss Kavoukdjean began her piano studies in Berlin under Ludwig Breiter and came to Baltimore to continue with him in an advanced course.

On the thirteenth program of the St. Louis Symphony Orchestra given recently Ernest R. Kroeger's Symphonic Overture, "Hiawatha," was the opening number. It is a continuous work of six movements characterized as scenes and denoting episodes in the history of "Hiawatha" as pictured by the poet.

Joseph Gotsch, the New York 'cellist, has made a number of Spring engagements, including performances in Brooklyn on March 26, in New York on March 28 and April 3, 6 and 13, and at Union Hill, N. J., on April 20. The Gotsch Ensemble will be heard in New York on April 6 and in Union Hill on April 20.

A pleasing recital was given at the Peabody Conservatory March 12 by advanced students under George F. Boyle and Adelin Fearnin. The pianists were Imogen Rothel, Florette Hamburger, Marguerite James, Edith Baker, Esther Cutchin. Two numbers by Tschaiowsky were sung by Evelyn Cohen.

The MacDowell club, of Milwaukee, recently presented a Brahms program, in which the contributors were Albert Fink, violinist; Rose Phillips, pianist; Frederick W. Carberry, tenor; Adeline T. Ricker, pianist; and a quartet composed of Mrs. A. E. Mieding, Frances Mann, Frederick Carberry and Richard Davis, with Mrs. Frederick Wergin as accompanist.

Under the direction of Richard Arnold the Arion Society of New York gave a concert of the orchestra section on March 23, the soloists being Ilka Hartwig and James Liebling, with Max Liebling as accompanist. The orchestral numbers included the "Freischütz" Overture, the Schubert "Unfinished" Symphony and the two "Jewels of the Madonna" intermezzos.

Advanced pupils of Mme. Schnabel-Tollefsen appeared in recital at Memorial Hall, Brooklyn, on March 12, assisted by violin students of Carl H. Tollefsen. Those participating were Anita Palmer, Henrietta Hurwitz, Edna Rothwell, Arvid Vik, Mercedes Wagner, Gladys Webster, Mabel Wolff, Jeanette Hamlin, Louis Zuckermann and Edith Kantrowich.

For the free Sunday evening concerts of the Peoples Institute during March, Walter L. Bogert, the musical director, engaged the following artists: Estelle Leibling and Ellen Beach Yaw, sopranos; Leontine de Ahna, contralto; William Hinshaw and Charles Norman Granville, baritones; Franz Kaltenborn, violin; James Liebling, cello; Edith Evans and Max Liebling, accompanists.

The Recital Club of Baltimore opened its season with a piano recital by Mrs. Isabel L. Dobbin, the president of the club. The second recital was given by Alan Haughton, tenor, and Taylor Scott, baritone, with Virginia C. Blackhead, accompanist. Other recitals were given by Anne A. Hull, pianist, assisted by Miss King, soprano, and by Mrs. James H. Scott, pianist.

"Pictures in Music" was the subject of a lecture-recital given recently by Frank L. Eyer at Limestone College, Gaffney, S. C. The program included the Schumann "Woodscenes," "The Convent," by Borodin; MacDowell's "Moonshine," "The Deserted Farm" and "Poem," with an effective closing number in a reading of "The Raven," Arthur Bergh's music being played by Miss Dew.

Mr. and Mrs. Frederick Dean gave their Maundy Thursday recital in the church house of the Church of the Messiah, New York, March 20, their program including the Good Friday Spell music from "Parsifal" and the "Stabat Mater Dolorosa." Inez Barbour sang "Quis est Homo" with Mrs. Dean, and Ollinae Enlow, violinist, played Ries's "Adagio," with Bessie Clay at the piano.

The Needham Conservatory of Music, under the direction of Charles W. Moulton, at Needham, Mass., opened the second semester of its first year with an enrollment of fifty-four pupils, most of whom are studying Mr. Moulton's special method of active hand culture. In June a pupils' recital will be given, at which time Mr. Moulton will give a lecture on the work of the school.

Robert Henry Brown conducted the Symphony Orchestra of the Kansas State Agricultural College in its fourth concert on March 13, the soloists being Stella Morrison and Mr. Brown. The orchestral selections included two movements from the "Pathetic" Symphony, the Sibelius Valse "Triste," Schubert's "Marche Militaire" and the Waltz from Tschaiowsky's "Sleeping Beauty."

The Brooklyn Choral Art Club made its second public bow on March 13 at the Bedford Presbyterian Church, Brooklyn, under the auspices of the Woman's Association of that church. The sixty members repeated the program of their first concert, and won new laurels under the direction of G. Waring Stebbins. The soloists were Frederick Rauch, baritone; Mr. Stebbins, at the organ; Mrs. Aldrich J. Sammis, soprano, and Mrs. Sterling.

The sacred cantata, "The Seven Last Words of Christ," Dubois, was given at the Congregational Church, West Roxbury, Mass., on the evening of March 21, by a chorus of thirty-five members, under the direction of B. Guckenberger, with Harris S. Shaw, organist. The assisting soloists were Mrs. Victor E. Gilbert, soprano; Henry Behnke, tenor, and Herbert W. Smith, baritone.

An excellent organ recital was given at the Peabody Conservatory by advanced students under Harold D. Phillips. The

interpreters were Margaret Ingle, Daphne Dodge, John Elterman, Marie McMullen, Arthur Lamb and Leila Brown. Emily H. Diver, soprano, sang Woodman's "A Birthday" and "The Years at the Spring," by Mrs. H. H. A. Beach with Agnes Zimmisch as accompanist.

The sacred cantata, "The Holy City," by Gaul, was performed recently by the choir of St. John's Protestant Episcopal Church, York, Pa., under the direction of John Benues. In Trinity Reformed Church, Maunders' "Penitence, Pardon and Peace," was given and in St. Matthew's Lutheran Church Shelley's "Death and Life." Among other performances was that of Schneckers' "The Story of Calvary," by the chorus choir of Trinity United Evangelical Church.

A recital was given at the European Conservatory of Music, Baltimore, March 13, by advanced students under Director J. Henri Weinreich and Clifton Davis. The pianists were Ruth Amos, Elenora Riebel, Birdie Rokos, Viola Geisz, Pearl Riebel, Lydia Warner, Ruth H. Berndt, Amey Constantine, Amelia R. Rokos, Dorothy Parker, Sadie Edlavitch, Ella M. Thiess and Ella R. Rokos. Vocal selections were given by Sadie E. London, contralto, and William Chenoweth, tenor.

Thomas A. Edison declares that Linnie Lucile Love, who sings a song in the play "Romance" at the Maxine Elliott Theater, New York, has a voice "unusually clear and even for reproduction and almost perfect in modulation." Miss Love sang for Mr. Edison last week at his residence in West Orange, N. J. The girl was blind when she came to New York from Seattle two years ago but has had the sight in her right eye restored. Despite her difficulties she has made rapid strides in music.

In the recital given by John McCormack, at Appleton, Wis., the large audience gave the Celtic singer hearty and spontaneous applause. An aria from "La Bohème" displayed the range and power of the tenor, while the Stanford and Harty songs were the favorites. The encores, "Mother Macree," "I Hear You Calling Me," and the "Market-Day Song," greatly pleased the audience. Ida Divinoff, the violinist, presented a number of most acceptable solos, and Edward Schnider was a satisfactory accompanist.

Fifth in the series of chamber music recitals was that given by Arthur Whiting, March 19, in the Brown Union of Brown University before an audience made up of the faculty and students of the college. The entire program was made up of vocal selections rendered with splendid effect by a quartet consisting of Mrs. Charles Rabold, soprano; Mrs. Anna Taylor, contralto; William Wheeler, tenor, and Edmund A. Jahn, bass, with Mr. Whiting at the piano. Before the music Mr. Whiting spoke briefly on the works presented.

The Cecilia choir of the Western Theological Seminary, in Pittsburgh, Pa., of which Charles N. Boyd is the director, gave its tenth annual program at the university last week. The purpose of this organization is to demonstrate the singing of those offerings considered proper church music and the work which it has been doing has been highly commented on by the critics. The opening offering was J. S. Bach's "God's Time Is the Best," followed by Felix Woyrach's "The Women at the Sepulchre," Ferrata's "Messe Solenne," op. 15, and others.

The Philadelphia Boys' and Girls' Orchestra, made up of sixty juvenile musicians, with John Curtis, Jr., as conductor, presented in a highly creditable manner a program which was the principal feature of the Children's Day Concert, given in connection with the Wanamaker Anniversary and the Schomacker Piano Co.'s Diamond Jubilee, on Saturday afternoon. With Mr. Curtis as a boy conductor of notable talent and ability, the orchestra was assisted by Vivienne Segal, soprano; Eularia Harris, reader; William Bortman, clarinetist, and Richard Forster, flutist.

Samuel A. Baldwin's recital on March 19 marked the three hundredth which he has given since his appointment as organist and professor of music at the College of the City of New York. All schools of organ composition were represented: Italy of the seventeenth century by a "Passacaglia" of Frescobaldi; modern Italy by Bossi's "Scena Pastorale," op. 132, No. 3; Germany, ancient and modern, by Bach's "Prelude in E Minor" and Max Reger's "Romanze," from Suite, op. 92; England by Samuel Sebastian Wesley's "Holworthy Church Bells;" France by Guilmant's "Lamentation" and Bonnal's "Paysage Landais," and America by Homer N. Bartlett's "Méditation Sérieuse" and two movements from Arthur Foote's Suite in D, op. 54.

WHERE THEY ARE

Changes and additions to this schedule should reach the office of **MUSICAL AMERICA** not later than Friday of the week preceding the date of publication.

Individuals

Aida, Frances—Austin, Mar. 28; Lincoln, Neb., Apr. 3; Baltimore, Apr. 9; St. Louis, Mo., Apr. 15; Pittsburgh, Apr. 22.

Aithouse, Paul—Metropolitan Opera tour; Apr. 28 to May 10; Lawrence, Mass., May 12; Derby, Conn., May 13; Lawrence, Mass., May 14; Nashua Festival, May 15, 16; Olean, N. Y., May 19; Bradford, May 20; Keene, May 22; Fitchburg, May 23; Schenectady, May 26; Evanston Festival, May 28-30.

Anthony, Charles—Somerville, Mass., Apr. 12; Washington, Apr. 15.

Arnaud, Mme. Anna—Boston (Tuilleries), Apr. 8.

Austin, Florence—Gastonia, N. C., Mar. 31; Paris, Tex., Apr. 4; Sherman, Tex., Apr. 7; Commerce, Tex., Apr. 8; Terrell, Tex., Apr. 10; Denton, Tex., Apr. 12.

Barbour, Inez—Carnegie Hall (New York Oratorio Society), Mar. 28; Cleveland, O., Apr. 29; New Castle, Pa., May 1 and 2; Washington, D. C., May 7; Olean, N. Y., May 19; Bradford, Pa., May 20.

Barrère, George—Williamstown, Mass., Mar. 29.

Beddoe, Mabel—New York, Apr. 3.

Benedict-Jones, Pearl—New York, Mar. 28.

Bispham, David—Pittsburgh, Apr. 8; Toledo, Apr. 9; Colorado Springs, Apr. 17.

Bonci, Alessandro—Morgantown, W. Va., Mar. 28; Cedar Rapids, Ia., Mar. 31; Des Moines, Ia., Apr. 2; Oklahoma City, Okla., Apr. 4; Fort Worth, Tex., Apr. 7; Austin, Tex., Apr. 9; New Orleans, La., Apr. 12; Denver, Apr. 16; Lincoln, Neb., Apr. 18; Philadelphia, Apr. 26; Charlotte, N. C., Apr. 30; Wilmington, N. C., May 2.

Connell, Horatio—Sedalia, Mo., Mar. 31; Alton, Ill., Apr. 2; Appleton, Wis., Apr. 5; Providence, R. I., Apr. 8; Philadelphia, Apr. 29; Paterson, N. J., Apr. 30; Utica, N. Y., May 28.

Coudert, Philippe—New York (Hotel Plaza), Apr. 7.

Eldridge, Alice—Jordan Hall, Boston, Apr. 2; Harvard Musical Association, Boston, Apr. 10; Chicago, Ill., Apr. 23.

Elman, Mischa—New York (Carnegie Hall), Mar. 29.

Gideon, Henry L.—Boston, Apr. 17 (Lecture Recital).

Gilbert, Harry M.—Pittsburgh, Apr. 8; Toledo, O., Apr. 9; Colorado Springs, Apr. 17.

Goold, Edith Chapman—Flushing, L. I., Mar. 26; New York, Apr. 7; New Rochelle, Apr. 15; Warren, Pa., Apr. 18; Hartsville, S. C., Apr. 23, 24; Kingston, N. Y., Apr. 29.

Granville, Charles N.—Elizabeth, N. J., Apr. 3; Middletown, Apr. 11; Summit, N. J., Apr. 15; Newark, N. J., Apr. 30; Schenectady, N. Y., May 26; Shelbyville, Ky., June 3; Danville, Ky., June 4.

Griswold, Putnam—Carnegie Hall, New York, Mar. 28 (Oratorio Society).

Hinkle, Florence—Des Moines Music Festival, Apr. 30.

Holding, Franklin—Waterville, Me., Mar. 31.

Huss, Mr. and Mrs. Henry Holden—Dobbs Ferry, N. Y., Apr. 10.

Kaufmann, Minna—New York, Mar. 29; New York, Apr. 12; Yonkers, Apr. 26; Bordentown, May 2; Philadelphia, May 3.

Kerna, Grace—Westfield, Mar. 28; Springfield, Apr. 7; Bridgeport, Apr. 9; Pittsfield, Apr. 14; New York, Apr. 16; Englewood, May 6; Keene, May 22; Fitchburg, Mass., May 23.

Kellerman, Marcus—Ottawa, Ill., Apr. 11; Joliet, Apr. 14; Beaver Dam, Apr. 15; DeKalb, Apr. 18; Springfield, Apr. 22; Huntington, W. Va., May 1.

Kinsel, Bertha—Albany, N. Y., Apr. 21.

La Ross, Earle—Allentown, Pa., Apr. 17; Easton, Pa., Apr. 22.

Lund, Charlotte—New York (Æolian Hall), Mar. 28; New York, Apr. 8; Yonkers, Apr. 10; Springfield, Apr. 15; Boston, Apr. 19; New York (Carnegie Hall), May 4; Dayton, May 5; Jersey City, May 20.

Martin, Frederic—Newark, Mar. 31; Oil City, Pa., Apr. 3 and 4; Boston, Apr. 6; Bradford, Conn., Apr. 7; Pawtucket, R. I., Apr. 8; Holyoke, Mass., Apr. 11; Pittsfield, Apr. 14; Englewood, N. J., Apr. 17; Hartford, Apr. 18; Hartsville, S. C., Apr. 23, 24; Durham, N. C., Apr. 25; New Castle, Pa., May 1, 2; Bowling Green, Ky., May 8, 9; Lowell, Mass., May 14; Hackensack, N. J., May 16; Canandaigua, N. Y., May 20; Keene, N. H., May 22; Fitchburg, Mass., May 23.

Marshall, Jessie—New York (Hotel Plaza), Apr. 7.

McCue, Beatrice—New York, Mar. 30.

Miller, Christine—Toronto, Apr. 1; Oil City, Pa., Apr. 3, 4; Olean, N. Y., Apr. 8; Bradford, Pa., Apr. 9; Buffalo, Apr. 14; Cleveland, Apr. 15; Columbia, S. C., Apr. 22; Hartsville, S. C., Apr. 23, 24; Erie, Pa., Apr. 29; Huron, S. D., May 23; Evanston, Ill. (North Shore Festival), May 26.

Miller, Reed—New York, Mar. 27, 28; Baltimore, Apr. 7, 8; New York, Apr. 9; Jersey City, Apr. 11; New Castle, Pa., May 1, 2; Cincinnati, May 8; Schenectady, May 19; Evanston, Ill., May 26.

Moncrief, Alice—Bridgeport, Apr. 9.

Morrisey, Marie Bossé—Brooklyn, Mar. 29; Apr. 3, 20.

Murphy, Lambert—Des Moines Music Festival, Apr. 30.

Pagdin, Wm. H.—Bridgeport, Apr. 9; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10.

Peavey, N. Valentine—New York (Hotel Plaza), Apr. 7.

Phillips, Arthur—New York Recital (Little Theater), Apr. 6; Baltimore Festival, Apr. 8, 9; Carnegie Hall, New York, Apr. 18.

Pilzer, Maximilian—Wilmington, Del., Apr. 7.

Potter, Mildred—New York (Oratorio Society), Mar. 28; New York, Apr. 1; Pittsfield, Apr. 14; Passaic, N. J., Apr. 15; New York (Carnegie Hall), Apr. 16; Carlisle, Pa., Apr. 21; York, Pa., Apr. 23; Reading, Pa., Apr. 24; Harrisburg, Pa., Apr. 25; Philadelphia, Apr. 26; Trenton, N. J., Apr. 29; Allentown, Pa., Apr. 30; Albany, N. Y., May 5, 6; Winsted, Conn., May 7; Torrington, Conn., May 8; Springfield, Mass., May 9, 10; Keene, May 22; Fitchburg, Mass., May 23.

Powell, Maud—Pittsburgh, Apr. 12.

Purdy, Constance—New York, Apr. 2.

Rogers, Francis—New York, Apr. 7; New York, Apr. 14; Scarsdale, N. Y., Apr. 19; Maplewood, N. J., Apr. 24.

Scott, Henri—Des Moines Music Festival, Apr. 30.

Thompson, Edith—Providence, R. I., Apr. 18.

Tollefsen, Carl H.—New York, Apr. 7.

Wells, John Barnes—Denver, Col., Mar. 28; Memphis, Apr. 2; New York, Apr. 5; Boulder, Colo., Apr. 7; Denver, Apr. 8; East Orange, N. J., Apr. 16; New York City, Apr. 18; Cleveland, O., Apr. 24.

Welsh, Corinne—Schubert Club, Jersey City, N. J., Apr. 8; Apollo Club, Brooklyn, Apr. 15; Montclair, N. J., Apr. 17; Warren, Pa., Apr. 18.

Werrenrath, Reinald—Fort Wayne, Ind., Apr. 11; Toledo, O., Apr. 15; Portland, Me., Apr. 18; Philadelphia, Pa., Apr. 22; Pittsburgh, Apr. 24; MacDowell Club, New York, Apr. 29.

Wilson, Gilbert—Paterson, N. J., Apr. 29.

Wirthlin, Rosalie—New York (Carnegie Hall), Mar. 28; Des Moines Music Festival, Apr. 30.

Young, John—New York (Carnegie Hall), Mar. 28 (Oratorio Society); Alton, Ill., Apr. 2; Warren, Pa., Apr. 18; Orange, N. J., Apr. 25.

Orchestras, Quartets, Choruses, Etc.

American String Quartet—Brooklyn, Apr. 4.

Cincinnati Symphony Orchestra—Cincinnati, Mar. 28, 29; Apr. 11, 12.

Gamble Concert Party—Eugene, Ore., Mar. 28; Bessemer, Mich., Apr. 3.

Kneisel Quartet—Springfield, Ill., Mar. 29; Chicago, Mar. 30; St. Louis, Mar. 31; Joplin, Mo., Apr. 1; Chicago, Apr. 3; Cleveland, Apr. 4; New York, Æolian Hall, Apr. 8; Philadelphia, Apr. 10; Hollidaysburg, Pa., Apr. 11; New York, Apr. 13.

New York Philharmonic Orchestra—Carnegie Hall, Mar. 28, 30.

Philadelphia Orchestra—Philadelphia, Mar. 28, 29; Camden, N. J., Mar. 31; Philadelphia, Apr. 4, 5; Baltimore Music Festival, Apr. 7, 8, 9; Philadelphia, Apr. 11, 12.

Place Mandolin String Quartet—New York, Apr. 27.

Schubert Quartet—Brooklyn, N. Y., Apr. 22; Hackettstown, N. J., Apr. 28.

Tollefsen Trio—Cooper Union, New York, Apr. 3; Brooklyn Academy, Brooklyn, N. Y., Apr. 23.

Annie Louise David Easter Soloist

At the Lafayette Avenue Presbyterian Church, Brooklyn, of which John Hyatt Brewer is organist and conductor, the soloist on Easter Sunday evening was Annie

Louise David, harpist. For the postlude Mr. Brewer and Mrs. David played Gounod's "Messe Solennelle" and nearly the entire congregation remained seated until the last note had died away. The pastor of the church then asked them to play Handel's "Largo" and the congregation still remained seated. Still another selection was given before the congregation reluctantly dispersed. Mrs. David was re-engaged for the following Sunday night.

TWO EASTER CONCERT STARS

Ovations for Maud Powell and Carrie Bridewell in Popular Program

Two of America's leading feminine concert artists, Maud Powell and Mme. Carrie Bridewell, were the heartily applauded soloists in the eighth concert of the New York *Evening Mail's* campaign for classic music at popular prices, given at Carnegie Hall on March 22.

Displaying the infinite resources of her art in the Mendelssohn Violin Concerto, Mme. Powell won a succession of recalls and the audience was not to be satisfied until she had added an encore. This violinist's delivery of the finale of the concerto was sweeping in its power. Later Mme. Powell delighted her hearers anew with a Tenaglia Aria and the Hubay "Scenes de la Csarda," which gained another extra, and this added number so aroused the audience that the artist had to play the Kreisler "Liebesfreud," with George Falkenstein at the piano, and even then Mme. Powell was called again to the platform.

Similar ovations were extended to Mme. Bridewell, and after the contralto's charming presentation of the "Flower Song," from "Faust," she revealed another side of her talents in her appealing delivery of Harriet Ware's quaint "Mammy's Song." Vocal and dramatic power was evidenced by the singer in "Amour, Viens Aider," from "Samson et Dalila," which gained an encore, and this in turn stirred up such enthusiasm that Mme. Bridewell satisfied the applauders by a self-accompanied lullaby.

An Easter touch was given to the program by the inclusion by Modest Altschuler of Rimsky-Korsakoff's "Easter" Overture and the Arensky Variations on the Tchaikovsky Legend. Conductor Altschuler had the Russian Symphony players rise to acknowledge the applause for two numbers of the "Peer Gynt" Suite. K. S. C.

MUSIC AND EFFICIENCY

A Westphalia Manufacturer with a Scheme for Benefiting Workmen

Herr Koelsch, a Westphalian machine-tool manufacturer, has devised an ingenious system for improving the morale and increasing the output of his workmen, says the London *Daily Graphic*. This system consists in the application of music and rhythm to daily work. Having himself risen from the rank of workman, Herr Koelsch realizes that the monotony and lack of initiative in modern factory and workshop life are fatal to individual efficiency. Observation shows that the workmen who suffer most are those who tend machines in which the chief movements are rotary and continuous. Workers at machines with the movements in direct lines and intermittent are favorably affected by the rhythmical sounds; and, as a rule, are bright and take an interest in their work.

Herr Koelsch has designed a new workshop, so as to allow of the different types of machines being evenly distributed, instead of grouped together. By this means all workmen will be brought within the sphere of influence of the rhythmical machines. In addition, Herr Koelsch announces that he will provide music for his workmen while they are at work. He will free from work, and pay full wages to men who are good musicians, on condition that they play for an hour after midday when work is hardest.

Bornschein Pupils Show High Ideals in Peabody Recital

BALTIMORE, March 24.—An excellent violin recital was recently given at the Peabody Conservatory by students of Franz C. Bornschein. The solo and orchestral numbers were smoothly and effectively performed, showing the result of superior training. The tone of the players was commendable, and in such numbers as "At Evening," by A. Walter Kramer, which Mr. Bornschein has arranged for string orchestra; the Homerik "Norse Suite" and the Volkmann "Serenade," it was demonstrated that artistic ideals have been attained by the participants. The soloists were Julia Scheinkman, Nathan Brusiloff, Carl Schmehl, Herbert Bangs, Ida Broemer, Helen Broemer, Leon Brusiloff, Katharine Whitelock and Maurice Kaplan. W. J. R.

AMERICAN SONGS AT RECITAL BY STUDENTS

Sergei Klibansky Prepares Interesting Program at Concert Given by Advanced Pupils

The first of a series of three recitals by the advanced pupils of Sergei Klibansky, the programs of which are to be devoted to the presentation of the works of young American composers, was given on Wednesday evening, March 19, at Mr. Klibansky's studios, No. 212 West Fifty-ninth street, New York.

In planning these recitals Mr. Klibansky conceived the idea of presenting in the place of honor the works of one or two American composers, and the composer chosen on this occasion was H. C. Gilmour, who was represented by a group of songs and a group of piano pieces. The piano pieces were "A Memory," "The Voice of the Pine" and "The Dance of the Dolls." In these Mrs. Gilmour has written a group of miniatures along much the same line as those of the late Edward MacDowell. They are tonal pictures of considerable charm and original invention.

In the songs, "Thy Love Mine All," "Hame to the Highlands," "A Slumber Song," "An Old Love Song" and a "Lullaby" the composer shows a talent for widely varying styles and the gift of melody. The harmonization is most interesting. These songs were sung by Eulalia Cannon, a soprano whose voice is brilliant and dramatic. Her success with the songs was such that she was compelled to respond to an encore.

For the remainder of the program Miss Cannon sang two duets by Mendelssohn, with Mrs. C. L. Sicard, who has a contralto voice of rich quality. Louise Wagner, lyric soprano, sang songs by Reichardt and Thomas, displaying a well-trained voice, and Amelia Rellim, mezzo, presented songs by Von Fielitz and Schumann with excellent effect. Jean Vincent Cooper sang two songs for contralto with fine tone and interpretation and Betty Marefield, mezzo, was heard effectively in the aria from "La Gioconda."

Of the men who sang Frederic Wolcott proved to be the possessor of a good lyric tenor and Frederic Sniffen showed a baritone of good range and quality. B. Woolff, a robust tenor, sang arias from "Tosca" and "Pagliacci" in a true operatic style and showed a vocal equipment and musicianship which were a credit to himself and his teacher. Mr. Straudens, baritone, sang the Prologue from "Pagliacci" with good style, and like Mr. Woolff was heartily recalled.

Chicago Orchestra Plays in Detroit

DETROIT, MICH., March 21.—The Chicago Symphony Orchestra made its second appearance here this season on Wednesday, March 12, giving the sixth of the Detroit Orchestral Association Concerts.

The program, comprising compositions of Russian composers only, was opened by the Overture from Borodin's unfinished opera "Prince Igor." This was followed by Rachmaninoff's Symphony No. 2 in E Minor in which the orchestra showed its wonderful tone power and technic.

The soloist of the evening was Yolanda Mero, who played Tchaikovsky's Concerto No. 2 in G Major with such strength and brilliancy as to carry her audience to the highest enthusiasm.

The program was closed with the Capriccio Espagnol, op. 34 of Rimsky-Korsakoff. E. C. B.

Adele Laeis Baldwin in Poughkeepsie Lecture-Recital

POUGHKEEPSIE, N. Y., March 20.—An illustrated lecture-recital was given here last evening by Adele Laeis Baldwin, the New York contralto assisted by Charles Gilbert Spross at the piano. In songs of varied character Mme. Baldwin won notable success, her numbers being Brahms's "Sapphic Ode," Schumann's "Farewell Swallows," and "Aufträge," Lalo's "L'Esclave," Dalcroze's "Le coeur de ma mie," Rosa's "Star Vicino," Wyman's "A Bowl of Roses," Parker's "Lute Song," Arne's "Where the Bee Sucks," Clough-Leigher's "April Blossoms" and Spross's "Lorraine, Lorraine, Lorraine." Her interpretations were much admired, and her enunciation was likewise noteworthy. Mr. Spross played the accompaniments in his usual able manner.

The quartet of the Broadway Presbyterian Church, New York City, Betty Ohls McQuade, soprano; Beatrice McCue, contralto; Wyckoff Suydam, tenor; George Belder, bass, and Chilian Roselle, organist, sang "Seven Last Words of Christ" by Du Bois, on the evening of March 16.

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BRILLIANT SCENE AS THE NEW TIVOLI IS DEDICATED

San Francisco's New Opera House,
Opened by Dippel Company—
Mary Garden and Tetrazzini
Popular Favorites of a Week—
"Natoma" Scores Heavily

SAN FRANCISCO, March 17.—Every music lover in San Francisco who held dear to his heart the memory of the old Tivoli Opera House, which stood on Eddy street for more than twenty-five years, felt a new thrill of joy as, on Wednesday night, he passed through the splendid foyer of the new Tivoli, banked on both sides with wonderful floral tributes, and into the beautiful theater where the dull gold walls, facings and ornamentations formed an exquisite background to the gorgeous hues of the gowns of the women. Fashion and splendor have not been in such evidence since the night of April 17, 1906, when the Metropolitan Opera Company sang its first night at the Mission Grand Opera House, the opening night of a season that was severed by fire and earthquake.

The Andreas Dippel troupe came from Chicago to sing sixteen performances, this dedication night billing "Rigoletto." Cleofonte Campanini raised his baton when the lights were lowered and the strains of the national song brought every one from pit to Winter Garden to his feet with a tumult of applause. There was scarcely a San Franciscan who did not feel a deep sentiment when he realized that on this night the Tivoli was restored to him, a reality and not a memory.

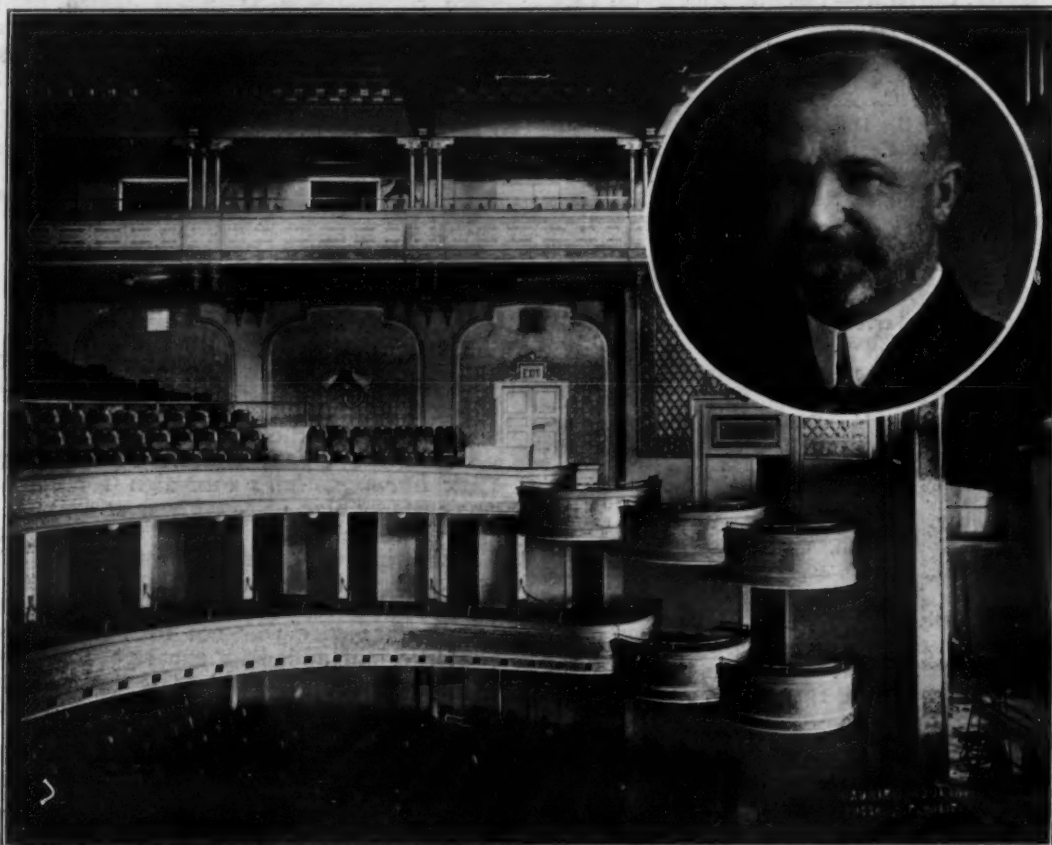
That the festive spirit should prevail and the opera only incidental was inevitable, and so there were episodes befitting the occasion. Luisa Tetrazzini sang herself into fame when she gave at her first appearance *Gilda* in San Francisco in 1905 and Manager W. H. Leahy said a year ago that she should sing it again at the reopening of his opera house. Tetrazzini's *Gilda* on this night was incomparable and she gave to the city that she loves the best that she had. In response to a curtain call for a few words to her admirers she sang "Home, Sweet Home."

In a short talk by Mayor Rolph recollections of the old days of the Tivoli were brought up, the names of favorite singers in light and grand opera being mentioned.

Manager Leahy was called for by the audience. He stood before the curtain smiling genially, extended warm thanks to his audience and said that he was speechless.

Andreas Dippel addressed the audience, expressing his hopes that the Chicago Opera Company might have its annual seasons in this city, should opera-goers be pleased with their performances.

An episode that caused a mighty shout



Interior of New Tivoli Opera House in San Francisco and W. H. Leahy, Manager

from the theater was the entrance from both sides of the stage of San Francisco's favorite comedians, Kolb and Dill. They came from their playhouse in their make-up and approached Tetrazzini, who stood after the second act before a bank of flowers that reached across the stage, each with a huge bouquet of American Beauties for the diva.

Among the Dippel artists who shared in the ovation of the night were Giorgini, who sang the *Duke*; Sammarco as *Rigoletto*, Huberdeau as *Sparafucile*, Margaret Keyes as *Maddelena*, and Louise Berat, Nicolay, Fossetta, Venturini, Trevisan and Egner in other rôles.

In the promenades and foyers the audience gathered to exchange greetings and to comment upon the beauties and "at home" feeling of the new music temple. Formality was abandoned and occupants of the "diamond horseshoe" of boxes gathered in its own promenade from which the boxes are entered; and walked about the small outside balcony and the marble incline which leads to the first foyer.

The succeeding operas up to and including Saturday evening were "The Secret of Suzanne," *Hänsel und Gretel*, "Thais," "Die Walküre," "Traviata" and "Natoma."

Mary Garden in "Thais" and "Natoma" was the dominant figure. Operagoers were overwhelmed with her rare talents portrayed in the title rôles, and they expressed

themselves accordingly. The packed house indulged in extraordinary enthusiasm for the beautiful production of "Thais" in which Hector Dufranne sang *Athanael* and Charles Dalmorès *Nicias*. The baritone and tenor sang superbly. Nicolay, Fossetta, Egner, Marie Cavan and Margaret Keyes were the balance of the principals which made the Thursday night opera one of the rare offerings of the week.

San Francisco had its first hearing of "Natoma," California's own story, on Saturday night. Of course there was considerable local interest since Joseph D. Redding of this city is the author of the story. And Mr. Redding was there in the audience. From the stage he expressed words of appreciation and said that he only wished that Victor Herbert could be present to see its enthusiastic reception by Californians. This was another evening when the stage became a veritable garden of flowers for there were tributes to Mary Garden and Mr. Redding. Miss Garden herself had an offering for the author—standing by his side during his speech she kissed him in view of the audience.

She was fascinating indeed in her performance of the Indian maiden; in the third act her singing was especially beautiful. Helen Stanley's *Barbara* was superbly sung as was George Hamlin's *Lieutenant Merrill*, Dufranne's *Father*

Peralta, Henri Scott's *Don Francisco*, and Sammarco's *Alvarado*. This was Mr. Scott's seventeenth performance in "Natoma" this season.

The others who added to the evening's enjoyment were Crabbé, Nicolay, Preisch, Rosina Galli, Egner and Defferre.

Managers Dippel and Leahy had a rare treat in store on Friday evening by offering "Die Walküre," for San Francisco has been denied Wagnerian opera in the past few years. Its splendid presentation was gratefully received by music lovers, its success being owed to the singing of some of the finest voices in the company.

Minnie Saltzman-Stevens sang *Brünnhilde* gloriously with all the dramatic brilliancy that one could possibly expect. The same may be said of Eleanora de Cisneros as *Fricka* and Jane Osborn Hannah as *Sieglinde*. Dalmorès sang *Siegmond*, Henri Scott *Hunding* and Clarence Whitehill *Wotan*. Whitehill and Scott made their first appearance on this occasion and both made a profound impression on their auditors. The daughters of *Wotan* were Egner, Heyl, Berat, Dufau, Cavan, Keyes, Legard and Stanley.

The matinée performances taking place on Thursday were "The Secret of Suzanne" and "Hänsel und Gretel," Crabbé, Dufau and Daddi singing respectively the *Count*, *Countess* and *Sante*. The opera was charmingly presented in every respect.

The Humperdinck opera was delightedly received, Mabel Riegelman especially receiving a big share of the applause during the performance. She is an Oakland girl and her local friends were present in large numbers to hear her alluring interpretation of *Gretel*.

Marie Cavan was highly satisfactory as *Hänsel*. Daddi interpreted the *Witch*, Berat the *Mother*, Crabbé the *Father* and Helen Warrum the *Sandman* and *Dewman*.

The opera was followed by an International Ballet Divertissement in which Galli was the *première danseuse*.

Saturday matinée "La Traviata" was given, Tetrazzini singing *Violetta* in her matchless style and Giorgini's *Alfredo* was magnificently done. Giovanni Polese sang *Georgio* effectively.

Cleofonte Campanini conducted most of the performances, alternating with Marcel Charlier for "Die Walküre," the Wolf-Ferrari and Humperdinck operas. Spadoni was director for the ballet.

No more enjoyment was manifested during the opera season so far than that for the Wagnerian program on Sunday afternoon when Campanini conducted magnificently his excellent orchestra. The orchestral selections were from "Die Meistersinger," "Das Rheingold," "Tannhäuser," "Die Walküre." The soloists were Kurt Schoenert, Jane Osborn Hannah, Mme. Saltzman-Stevens, Clarence Whitehill, Margaret Keyes and Huberdeau.

Their arias were from "Die Walküre," "Tannhäuser," "Tristan und Isolde" and "Lohengrin." Both orchestra and singers elicited spontaneous applause for their admirable work during the afternoon.

R. S.

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